

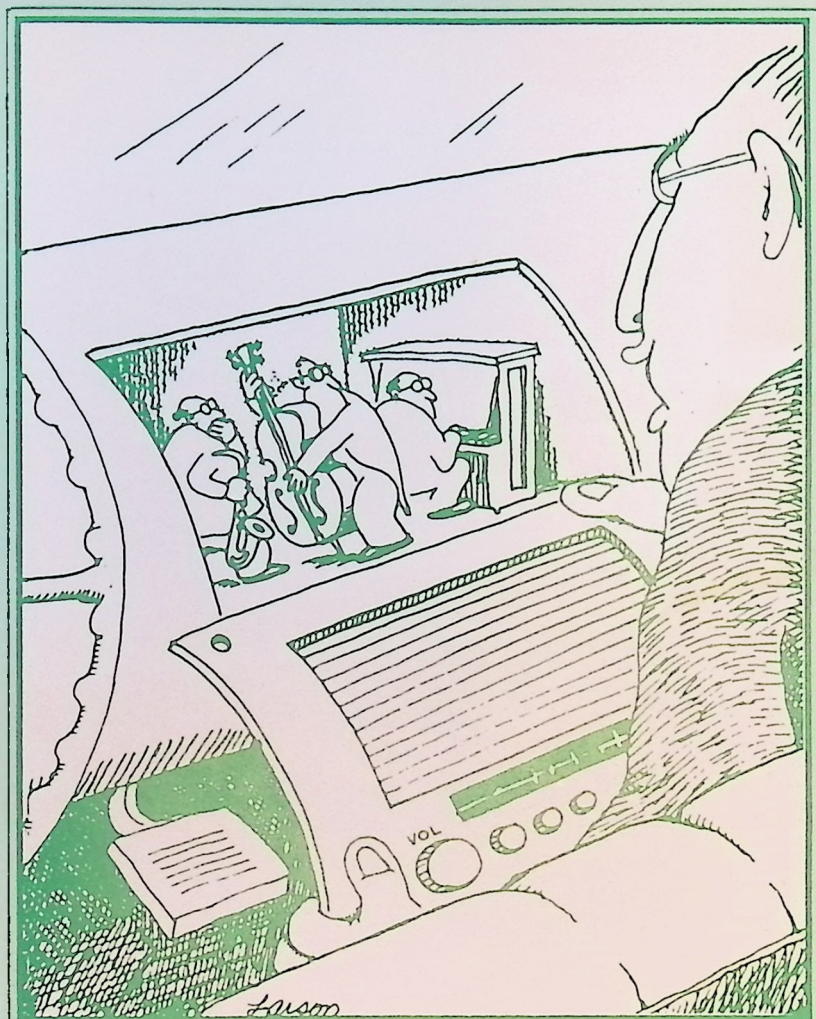
K S O R

Guide

TO THE ARTS

APRIL

1986



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K S O R

Guide

T O T H E A R T S

A P R I L 1986

1250 Siskiyou Blvd. Ashland, OR 97520 (503) 482-6301

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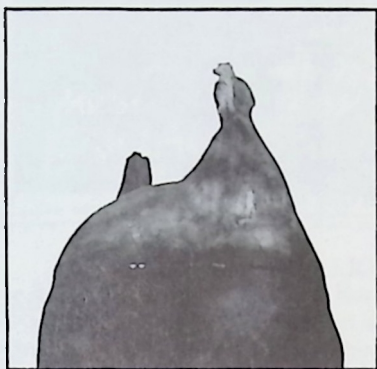
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errata:

Helga Motley provided the photos for "Women's History Week" in March

The GUIDE is published monthly by the KSOR Listeners Guild, 1250 Siskiyou Blvd. Ashland, OR 97520, with funds from subscribers, advertisers and grants. Display advertising space is sold by the Guild to defray the expenses of publication and may be purchased by contacting Gina Ing at (503) 482-6301.

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Ronald Kramer
Director of Broadcast Activities

John Baxter
Program Director

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Technical Director

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GUIDE STAFF

Gina Ing
Editor

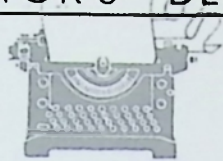
Vincent & Patty Wixon
Prose/Poetry Editors

Norene Faidley
Proofreader

Mary Jo Heidrick
Production/Layout

FROM THE DIRECTOR'S DESK

And Locally, You Can Call . . .



Listeners often comment on marathons and generally with strong feeling. And like comments upon programs in general, which is what a marathon really is, opinions range widely.

One thing that struck me during last fall's effort was the nearly uniform comment, from listeners who had volunteered to help answer telephones, that the actual "sense" in the studio was different than they had thought judging solely from previously having only listened to a marathon.

With that in mind, I thought you might be interested in one observer's report on what a marathon *really* feels like here in the studio.

SCENE: KSOR studios, basement of Central Hall

DAY: MONDAY, 8th day of the marathon

TIME: 11:02 AM

GOAL: \$65,000 DOLLARS PLEDGED

CALLS TO TO DATE: \$41,252

DATE: 1106

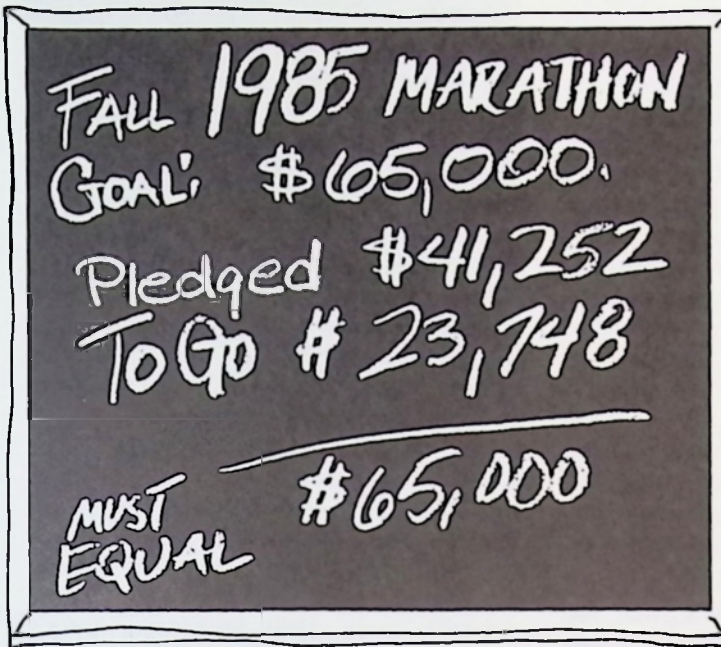
Something is different in the studios this morning. In general everything *looks* the same but it's all just a little *more* than normal.

Where studio D, the only area in which smoking is permitted might customarily have one ashtray half-filled with cigarette butts on the table, there are now three — all overflowing. Where, in normal times, there might be one or two mostly neat stacks of paper arrayed on the table, one now finds ten or more precariously stacked tiers of forms, and notes to people who *might* be in to answer phones later today, tomorrow or next weekend.

Several pizza boxes have been unsuccessfully stuffed into wastebaskets and appear in danger of spilling their congealed contents onto the floor. The janitors aren't in on weekends.

You immediately head for *the board* in Studio D to check the totals and sense either progress or lack of same. It's a ritual from which no staff member or volunteer is immune. *The board* is actually just that, a classroom portable chalk board on which dollars pledged is often hastily entered. Hopefully the volunteer who has made the entry has properly subtracted so that the "Dollar to Go" column, when added to the "Dollars Pledged," total the goal.

Four people sit in front of five telephones at a long table. One is knitting, one is reading and two others are engaged in a spirited debate. The air signal is loud enough on the monitor this morning, however, for the content of the discussion to be obscured.



Normally this table is Jo Barrett's desk. Jo, the station's bookkeeper, is now seated at a smaller table at the far end of the studio. A long adding machine tape spews over the table's edge as she checks the pledge tally from the previous evening. She's about to report a math error and reduce the pledge total on the board by \$283 which will put the total below \$41,000, an update that is likely to produce howls of protest.

In the reception area a student volunteer is seated at the desk normally occupied by Margaret Hanson. Margaret came in on the weekend to help sort pledge tickets and stuff them into envelopes so that the weekend pledges would go into the Monday mail. Margaret won't be in this morning and someone is using her desk to get last night's pledges ready for mailing today. The desk is a sea of paper. Half of each sheet will be mailed and the other half filed alphabetically.

Further to the right is Dee Reynolds' office where the station's main computer is located. Dee isn't in this morning either because she worked all day Saturday and part of Sunday, entering information on the computer for the pledges made late last week and half of Saturday. There is so much data to enter that the data entry has lagged by a day because a computer malfunction delayed things at the very beginning of the marathon. With 200 or more pledges a day coming in, it's hard to catch up.

This morning Jean Francis is working at the computer entering information where Dee left off. A former member of the station staff who retired, Jean volunteers to come in during marathons and works as many hours a day as everyone else. Near the end of the marathon her husband often jokes that he just doesn't expect to see her at all until it finally ends.

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88.3	Dunsmuir, McCloud, Shasta
88.5	Coquille
88.5	D. Indian-Emigrant Lk
88.7	Camas Valley
88.7	Lincoln, Pinehurst
89.1	Coos Bay-North Bend
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89.3	Sutherlin, Glide
89.5	Weed
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90.5	Port Orford
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90.9	Illinois Valley
91.1	Brookings
91.3	Grants Pass
91.3	Langlois & Sixes
91.5	Gold Beach
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91.7	Bandon
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Further up the corridor (about 3 feet) doors to John's, Gina's and Ron's offices are all open. Desks are piled high with mail. It's almost impossible to read, let alone stay current with, mail during a marathon since the broadcasting side of things commands everyone's attention. For all practical purposes all other work has ceased for the duration of the marathon. None of the three are actually in their offices. John and Gina are on the air and Ron is on a phone in Dee's office taking a listener's call that came in while he was working with Jean on a computer problem. (The question had to do with someone whose name is very similar to the name of a former lapsed member in the same county but whose address is different. Is this likely the same person and should they be added on to the membership history of the previous record?)

Studio C looks reasonably normal, just a table, chairs and a microphone boom. Control Room C looks a lot more lived in, however. Tom Olbrich is editing tape and reels of it are scattered around. He's working on a concert recorded at a local club for a special broadcast tomorrow evening. He's hurrying because he has only another two hours to spend on it since he's due on the air at 1 PM and he's also working on the *All Things Considered* shift later in the day. If he doesn't finish it now the editing will go over into the evening and he's due to be in at 6 in the morning with Howard for sign-on. That wouldn't leave much time for sleep.

Through the door, in Control Room B, a student producer is trying to prepare the noon news for John to deliver. But the traffic through the studio isn't helping. Two recorders are silently at work at his right. One is recording a concert and the other a jazz program for broadcast on the weekend. The signals come in by satellite and no one knows if either program will be broadcast in its entirety, or at all, since such decisions are influenced by the progress of the marathon. But they have to be recorded anyway and will join the stack of twenty or so similar tapes of satellite recordings made during the past 24 hours. The tapes are stacked on a board and brick bookcase that holds the recorders awaiting pickup later in the day

by the student assistant who is currently working "traffic."

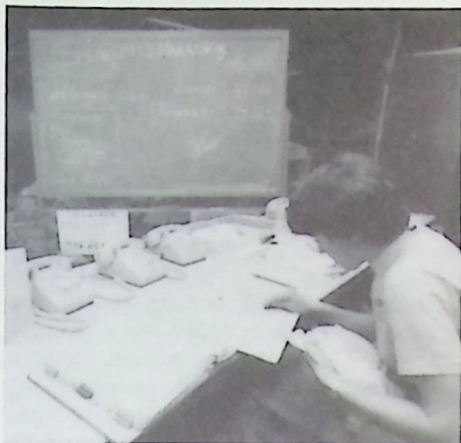
The door to Control Room A, master control, is open and the red light is on. Usually the door would be closed when a mic was on, but during a marathon there is so much traffic in and out of the control room that it's less distracting to simply leave it open. Everything, including the programming, has a more "lived in" feeling during a marathon.

John is in front of the console and Gina is at the mic to his right. There are records *everywhere*. Howard's *Ante Meridian* records from the morning are on the floor next to John's left foot, standing upright against the counter that holds the turntables. Shelves on the rear and right walls are filled with records used since last Thursday, the last time anyone had the time or energy to file discs in the library across the hall.

John looks tired but you wouldn't know it to listen to his voice on the air. He's just finishing explaining how your pledge dollars will be used to help pay for new records. Watching him you can see wheels turning mentally as he seeks to answer the question, again, "What can I say that I haven't already said that will elicit a response?"

Gina is listening to John and as he finishes, she chimes in to add that the record up next has a note on the record jacket that it was provided to the station through a gift from a listener with a "matching funds" response to other listener support. She notes, again, that every listener's pledge provides increased incentive for others to help support public radio.

And, as if conducted by an unseen maestro, John intones the telephone numbers and Gina joins in with the toll-free WATS number for translator listeners. Their eyes are scanning the clock, the small board in the control room that carries duplicate data from *the board* in Studio D, and they take all this in while giving the phone numbers. They totally ignore the sign above the console on which the numbers are written out in large, red letters. Their knowledge of those numbers goes well beyond simple memorization. They no doubt hear the numbers in their sleep.



"I'd rather answer the phone."

And then music fills the control room, the red mic-warning light goes off, and there is a pregnant moment in the control room. Something over which the announcers *have* control has ended and the marathon enters one of those moments over which the staff has *no* control. Will the telephones ring? Both Gina and John are anxiously watching a small blue box mounted on the wall by John Patton, our engineer. On it are three red lights for local lines and two green ones for the WATS lines. When a phone is answered in studio D, 70 feet away, the appropriate light will go on here in master control and the announcer will know that a call has been received. They will assume it is a pledge call although sometimes it isn't.

And so the atmosphere in the control room is, for a moment, uncertain. Will a call come in? If so it's an indication that to John and Gina that they are being heard, that their efforts now and throughout the year are recognized. It's sort of a personal and professional validation of sorts. If no call comes in, they will scratch their heads metaphorically wondering if they could have said something different, something more compelling, something that would impart a bit of data yet unsaid, although it would seem that by now everything has been said at least twice.

And they wait. For the first ten seconds after the music starts the pause, the waiting and watching, is palpable and permeates the area.

No little lights go on.

After ten seconds the atmosphere changes. There isn't any *immediate* response. John notes to Gina that things were very brisk during *Ante Meridian*. 37 calls with a pledge total of \$1605. That's good for an *AM* this far into the marathon. And *First Concert* started out strong as well, Gina adds. Eight calls at 10:35 and two more since for a total of \$348. But it needs to keep going before the noon "lunch break" that pledgers seem to take, if the pace is to be maintained to end the marathon in another three days. The last day is always strong and everyone is counting on the pace holding at \$6000 each today and tomorrow to allow ending the marathon on Wednesday.

Still no red or green lights and John and Gina start talking about the announcing schedule for the next day. Maybe Tom or Ron should fill in. Maybe John and Gina are too "burned out" to be effective on *First Concert*. Since everyone works without days off during a marathon, and often work split-shift days, it's easy to burn out and that's something everyone watches for.

In Studio D the debate has stopped briefly. The volunteer phone answerers have paused in anticipation of calls to answer. The atmosphere is different there, too. Everyone is just waiting for *something* to happen.

Ninety seconds after the music started a green light goes on in master control. "We got one!" John says pointing to the box slapping the table triumphantly. Gina smiles and says she's going over to Studio D to check it out. John starts looking through the records searching for something to play next. As Gina is headed out of the control room door another light starts to glow, this time a red one for a local line. Pulling a record from its jacket with one eye on the light box, a habit everyone learns during marathons, John immediately sees the second light and calls to Gina, "There's a local one too!" "Great," she calls from down the corridor.

In Studio D two volunteers are taking down information. One caller is from Bandon. They particularly like classical music but also *Ante Meridian* and *All Things Considered*. They're new to the area, not currently a member. "One of the

(continued on page 40)

Andrei Codrescu

A Renaissance Man

by Vince & Patty Wixon



When Andrei Codrescu arrived in America in 1966 from Rumania, hair was longer. As he states in one of his comments on contemporary life for National Public Radio's "All Things Considered," "I became aware that a hair curtain was falling suddenly between generations with a ferociousness only graspable now. Unlike the iron curtain, the hair curtain cut across political and geographical boundaries, equally at home in Prague and Chicago. The passions aroused by ideologies paled next to those aroused by hair." After looking at a wholesome Fab Four on an early Beatles album jacket, he reflects, "And yet, like a mighty river, traceable to some puny spring, the great hair wars had their source in this photo." He ends by suggesting that "hair wars" seem somehow more innocent and more important than our interest today in economic issues.

Since 1982, Codrescu has been commenting on contemporary culture for NPR with topics ranging from the loss of the unconscious to ghost writers, from foreign languages to fingerprints, from predicting the future to typewriters. His comments are often funny, always full of insight, and very literate. They seem to carry a theme that modern American culture is "not so hot," that in speeding up, we have lost something. In a commentary on the unconscious, he says, "We don't need an unconscious, we are unconscious." He thinks digital time has taken us from the roundness of clocks to a "greater expectation of efficiency"; that Americans do not learn foreign languages; that talking as a basis for intimacy might be out. The following commentary on story telling is typical of his feelings:

"It seems to me that only a few years ago people told more stories. They grabbed you, they cornered you, they whispered in your ear. I know I did. I often thought that tragedy was having a story to tell and no one to tell it to. But things have changed. A case can be made against television as a killer of stories. The TV is now our official arbitrator of stories, and the stories TV tells are medieval fairy tales interrupted every five minutes by a commercial miracle. In this way TV has set storytelling back to the Middle Ages when the supernatural reigned supreme. The realists have gone underground in the wake of TV and even the gossips among us have a harder time at it.

'It may well be that real people living in a world they can recognize are 'quickly going out of fashion. But maybe it isn't the fault of TV. Maybe TV is only a symptom of our inability to feel at home in the world. To tell a story you must have a good place to sit and a little time. Time, never much of a commodity in America, has been shrinking at an alarming rate. Composing a story means having the time to view your world long enough to take your tale from it, and if you're going to properly tell it, you need not only your own sweet time but the time of your listener.

'So what happens to our unique stories, the stories no one else can tell? We don't tell them and we are poorer for it. Our world is deteriorating in direct proportion to our inability to tell our stories. Time, too, gets meaner and shorter when it is measured in money. It's why we seem theoretically to live longer; in fact, we live less and die sooner.

'I spent a summer in the mountains when I was growing up, at a sheep farm, and in the evenings I listened to the shepherds tell stories. Wrapped in a big sheepskin, I became a time traveler. The storytelling always began with a series of improbable and wonderful statements meant to free us from the worries of the day. 'When the pear tree had melons,' one shepherd said, 'When the flea wore shoes weighing ninety-nine pounds each and still jumped high into the sky to bring us stories,' clarified another. 'Once upon a time . . .'

'Yes, once upon a time there was plenty of time for everything. Time hadn't even begun. It was simply an idea whose time hadn't come. I think of those voices from my childhood and wonder if their magical formulas could not somehow still give us the leisure we need to tell our stories. In their way those formulas were time machines, and machines, after all, are what we're supposed to be good at."

Codrescu is only thirty-five years old, but he has led an eventful life and is an extremely prolific writer. He became an American citizen in 1981. He is married to Alice Henderson-Codrescu, a painter, and has two children, Lucian and Tristan. He writes poetry, fiction, autobiography,

**Andrei Codrescu
will be appearing
on the SOSC campus for
a poetry reading & commentary
Thursday, April 17
at 7:30 p.m.**

and journalism; he edits a literary journal, translates from Rumanian, French, Italian. Currently he is Associate Professor at Louisiana State University in Baton Rouge.

One might think this Renaissance man is working in so many directions he is superficial. Not true! Pick up the January/February 1986 issue of *American Poetry Review* and you'll find an announcement by the Coordinating Council of Literary Magazines of the 1985 General Electric Foundation Awards for Younger Writers: *Andrei Codrescu for poetry published in Smoke Signals.*

In a time and in a country where very few earn a living as a poet, a \$5000 award for a poem ("On Chicago Buildings") makes this a singular distinction.

Other grants and awards Codrescu has received include: *Big Table Younger Poets Award*, 1970. For *License to Carry a Gun*, a first book of poems. The book was published by Big Table/Follett in Chicago the same year. *National Endowment for the Arts Fellowship*, 1973. For poetry. *Pushcart Prize*, 1980. For *Poets' Encyclopedia*, prose poems. Published in *Pushcart VI*, and the Avon paperback later. *A.D. Emmart Humanities Award*, 1982. For cultural commentary on the editorial pages of *The Baltimore Sun*. *The Towson University Prize for Literature*, 1983. For *Selected Poems: 1970-1980*. *Pushcart Prize*, 1983. For *Samba de Los Agentes*, a short novel originally published in *The Paris Review*. *Satellite Development National Public Radio Fellowship*, 1983. To produce *Cafes East & West*, a series of talks with writers from Eastern Europe, the Soviet Union, South America and the U.S. *National Endowment for the Arts Fellowship*, 1983. For radio commentaries. *National Endowment for the Arts Editor's Grant*, 1985. For *Exquisite Corpse: A Monthly of Books and Ideas*.

(continued on page 40)



BANDON YOUTH THEATER

by William Sipes

The Bandon Youth Theater doesn't play around. And as if to underscore the point, this company of talented youth is featuring productions of *Romeo and Juliet* and *The Emperor's New Clothes* during April — a month proclaimed as Bandon Youth Theater month in this South Coast Community.

Since its beginning as a city recreation project in the summer of 1983, the BYT program has developed its mission of training youth in the performing arts. Students registered in the program develop their dancing, singing, and acting talents and learn the production techniques of technical theater.

The value of a performing arts program for youths is put in perspective by the parent of a BYT member who said, "BYT teaches confidence, self esteem, and that important part of a growing life — the importance of being."

Last year — 1985 — was a year of change and growth for the theater. The responsibility for funding the theater's program came with the autonomy of becoming a nonprofit corporation. The generosity of individual patrons, Bandon service organizations, and the business community, joined by grants received from the Oregon Gift and Education Fund, the Coos County Education Service District, the Oregon Arts Commission, and the National Endowment for the Arts, funded BYT's 1985-86 projects.

The project list includes a playwriting workshop for students who are writing the Summer '86 production, a middle school and high school acting elective with curriculum and team teaching personnel contributed by the theater, a national competition to find new plays and musicals for production, and a five-production season for 1986.

The projects are progressing well. The national competition got underway in January with an ad in the Dramatists Guild's newsletter which called for one-act and full-length plays and musicals for production during BYT's 1986-87 season. No restrictions on subject matter or style, just a requirement that the scripts be one hour in length and suitable for arena or proscenium staging. And,



of course, suitable for performers who range in age from nine to 18. Honorariums will be given to the winners of the competition, the BYT ad says. Already there are 40 submissions even though the deadline is not until the end of May.

This year's production schedule is an ambitious undertaking for the BYT company. The company is even scheduling one of the plays submitted for competition as a traveling production for next year. But it is the continuity of these theater projects that capture the interest and the commitment of Bandon's youth. The adults, too. The December production involved as many as 18 adults, and nearly 53 Bandon young people auditioned for this month's two productions. Quite a sizeable percentage of the town's population of about 2,000.

What are the rewards waiting for those making a commitment to the BYT program? "Hard work, responsibility, discovering and utilizing a talent," said a student. "The most outstanding characteristic of BYT is the delicate balance of learning to give and take."

This give and take is the center of the BYT experience. The Bandon Youth Theater teaches that each company member is a star. It is this company concept that is imparted to every student and that is impartially supported by the theater staff.

BYT staff members volunteer and share their time and talent with the kids to make the magic theater happen. An essence of the staffing experience at BYT can be summed up by a staffer who said, "You work with a group of kids and ball games cause rehearsal scheduling problems. Our costumes are uncomfortably new, or there are any number of other kid problems, but during a performance these kids take on the responsibility of the theater and give their all as a company member to their audiences. What an amazing thing."

BYT is magical! And BYT is amazing! In three years the summer project has grown into a unique school community cooperative effort. It supports the year-round performing arts program that explores and showcases the talents of the youth of Bandon.

That is the BYT story.

**BYT opens weekend performances of "The Emperor's New Clothes" on April 4, and "Romeo and Juliet" on April 18, at Ocean Crest Elementary School.
Information: 347-9190**

William Sipes, a member of the Dramatists Guild, is Artistic Director of BYT.



Chasing wayward moose out of the garden can really interrupt the concentration needed for the creation of ceramic sculpture and handthrown pottery. This problem doesn't often arise for the average American clay artist, however, on a recent trip to Sweden, Klamath Falls ceramist Christine Pendergrass found that such distractions are not at all uncommon for her Swedish counterparts.

Based on the merits of her ceramic sculpture and pottery, Pendergrass received a \$2,000 grant from the Ludwig Vogelstein Foundation in New York to enable her to spend two weeks in Sweden. There she met with numerous Nordic clay artists who had invited her to call on them at their studios to discuss glazing and firing techniques.

Several of her Swedish colleagues in clay extended their hospitality to include meals and lodging in their homes and, on two occasions, that meant moose for dinner. "It was tasty," declares Pendergrass, "kind of like pot roast."

Most all of the ceramists she visited live in the countryside or in small towns. Driving from one artist's studio to the next on the highways and back roads of southern Sweden, Pendergrass notes that "moose crossing signs were as prevalent

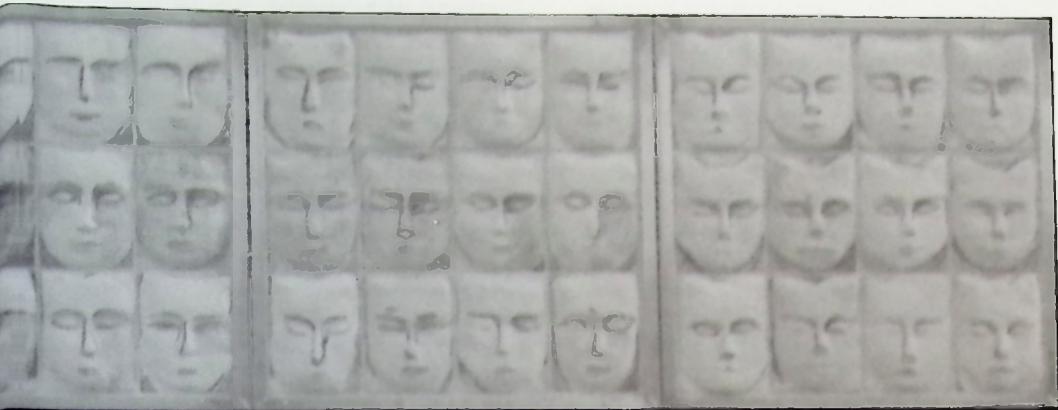
there as the deer crossing signs found in southern Oregon. But unlike the familiar deer silhouettes at home," the Klamath Falls artist continues, "none of the Swedish moose crossing signs had been peppered by shotgun pellets or showed evidence of having been used for target practice."

One thing Pendergrass had in common with the ceramic sculptors and potters she met is her use of an electric kiln to fire her artwork. She explains that "in Sweden, abundant hydroelectric power and that nation's status as the world's highest per capita producer of nuclear power make electricity relatively cheap in comparison to fossil fuels. The price of electricity is fixed by the Swedish government at a little more than 3¢ per kilowatt hour, which is cheaper than anywhere in the U.S."

"The other major reason that Swedish potters and ceramic sculptors fire their kilns with electricity," Pendergrass remarks, "is that the only locations where piped-in natural gas is even available is in the older neighborhoods of Stockholm. Elsewhere, firing a gas kiln requires the purchase of propane which is much more costly than electricity."

Firing ceramics in an electric kiln results in visual characteristics of the clay

Clay in



and glazes which are quite different from ware which has been fired in a kiln fueled by gas, wood or oil. Pendergrass has been using an electric kiln to fire her ceramic sculpture and pottery for over 15 years and has had a long-standing interest in the variety of effects achieved by other ceramists who also fire with electricity.

In preparation for her grant application to the Ludwig Vogelstein Foundation, she endeavored to locate individual Swedish ceramists utilizing electric kilns by implementing an ambitious letter-writing campaign which ultimately resulted in over 300 overseas inquiries.

"I was starting from scratch," Pendergrass laughs. "I wrote to everyone I could think of who might be able to provide me with names and addresses of clay artists in Sweden, beginning with the consulate and the Swedish Information Service and then following every lead."

"My big breakthrough came when I obtained an issue of a Swedish arts magazine which highlighted the nation's contemporary crafts. Included in the article were enough fragmentary addresses for the ceramists mentioned for me to really make progress in my quest for contacts with individual Swedish studio potters and ceramic sculptors."

AnnaKarin Boode created this exterior stoneware relief as a part of a "9% for Art" commission involving 17 artworks for a housing complex in Uppsala, Sweden.



Barbro Grandelius emphasizes functional wheelthrown pottery in her studio/shop in Falun, Sweden.

**Photos and text
by Christine Pendergrass**

Sweden

All the time and energy Pendergrass invested in securing funding and coordinating the trip really paid off, and she profited greatly from her exposure to the diversity in artistic approach represented by the various Swedish ceramists she visited. Ulla Viotti is involved with architectural ceramics, Lena Svensson and Barbro Grandelius concentrate on wheel-thrown ware while Lena Willhammar emphasizes handbuilding with slabs of clay. AnnaKarin Boode concentrates primarily on ceramic sculpture, while Agneta Larsen and Anita Hagman divide their time between sculpture and functional pottery.

Contacts with several industrial designers employed by ceramics factories gave Pendergrass an insight into the nature of another aspect of clay in Sweden, that of commercial production of dinnerware and ceramic gift items. Jacqueline Lynd creates pattern designs and one-of-a-kind nonfunctional pieces for the Rörstrand porcelain factory in Lidköping and she treated Pendergrass to a comprehensive all-day tour of the factory. Likewise, the American clay artist met with Orjan Johansson, a product designer for the Höganäs Keramik factory located north of Helsingborg, and was able to see the inner workings of that plant as well.

Ceramic elephants reflect Uppsala sculptor AnnaKarin Boode's travels in Sri Lanka and her fascination with circus animals.

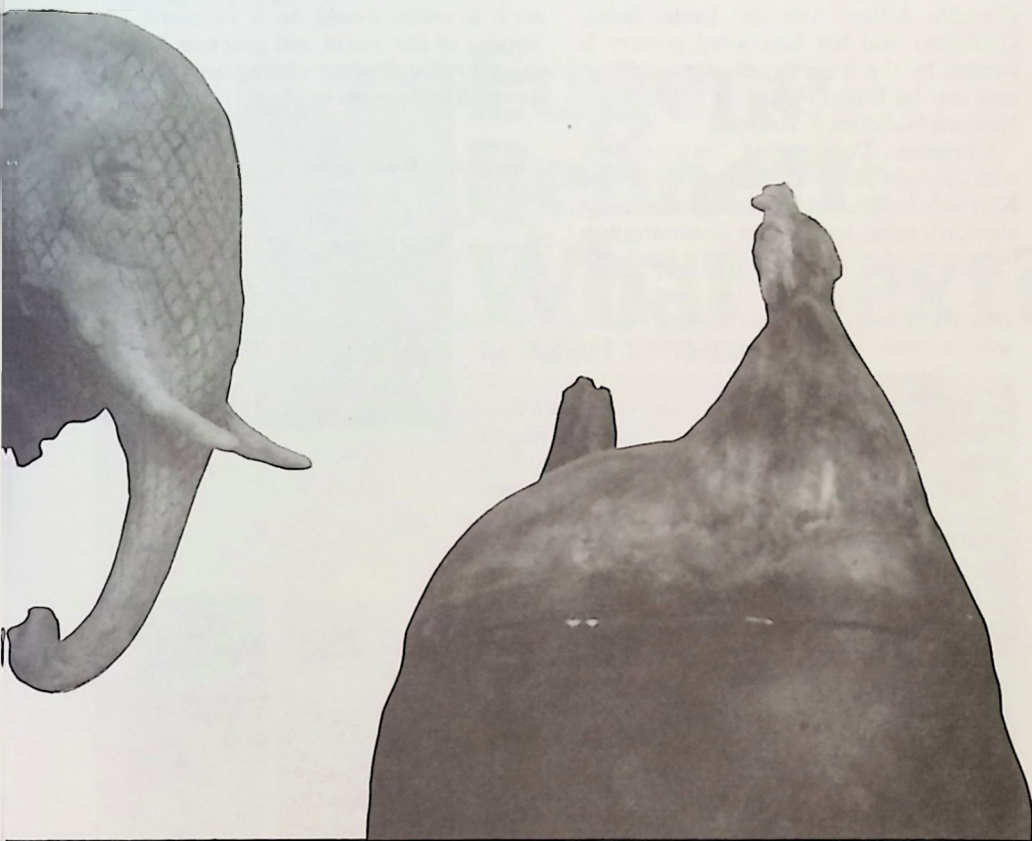


In the industrial settings Pendergrass toured, conventional glazes are applied to the ware by spraying or dipping which are techniques utilized by several of the studio ceramists as well. Other glazing practices employed by the individual Swedes she visited included underglaze brushwork, use of metallic oxides mixed with water and leaving the clay glaze-free.

Fortunately, all of the Swedish clay artists Pendergrass met spoke excellent English. "That was one of the reasons I concentrated on Sweden as a focus for my research into ceramics fired in electric kilns," she notes. Since World War II, Swedes have been required to take 6-8

years of English in school and Pendergrass' colleagues were fluent even in such technical areas as glaze formulations and firing techniques. Of course, each ceramist's body of artwork spoke with a unique eloquence which broadened the modes of expression.

Back in the U.S., Pendergrass looks forward to drawing on the rich tapestry of experiences provided by her trip as she continues to create ceramic sculpture and handthrown pottery. Currently, she is working on a series of ceramic fans for the upcoming exhibition of her wall sculpture at Whittier College near Los Angeles in March. That show will be followed by a





Swedish ceramist AnnaKarin Boode (left) visits with American ceramist Christine Pendergrass in the studio which AnnaKarin converted from a stable in Uppsala, Sweden.

solo exhibition of her sculpture from May 4 - May 31, at the Rogue Gallery in Medford. Her sculpture is available through Adlen Arts in Santa Rosa, California and her functional pottery is carried by the Blue Sky Gallery in Bend and can be found locally at the Hanson Howard Galleries in Ashland.

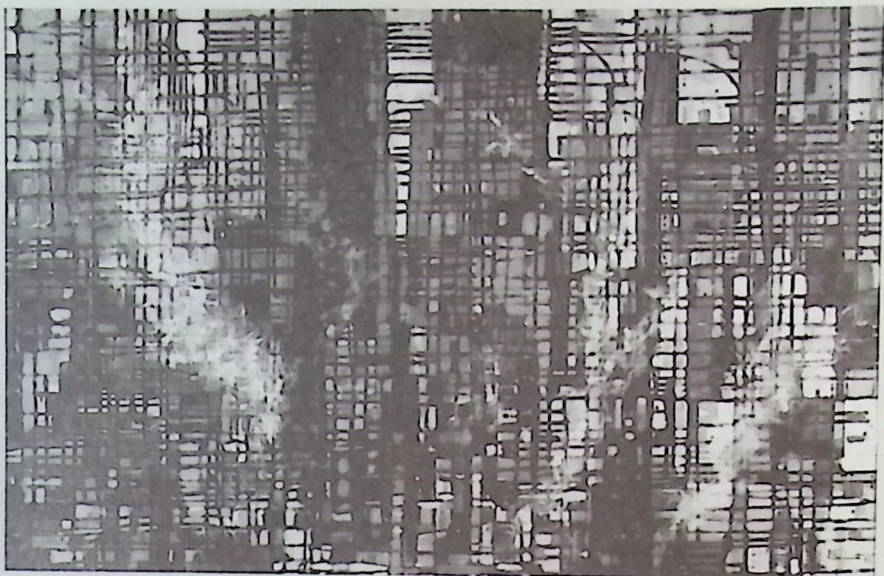
Christine Pendergrass' involvement with clay comprises a full-time job, but the Klamath Falls artist jokes that she really wouldn't mind having her concentration broken by glancing up to find a moose in

her garden. "After all," she concludes, "not only might it be southern Oregon's only moose sighting of the century, but such a vision would be a welcome reminder of the warm and gracious hospitality I enjoyed while visiting my talented Swedish colleagues in clay."

Christine Pendergrass will exhibit her work at the Rogue Gallery in Medford from May 4 - 31 with a reception on Sunday, May 4, from 2 - 4 pm.

Lena Willhammer from Falun, Sweden, made use of clay slabs, plexiglass and glazes based on wood ashes to create her wall sculpture entitled "Goldfish".





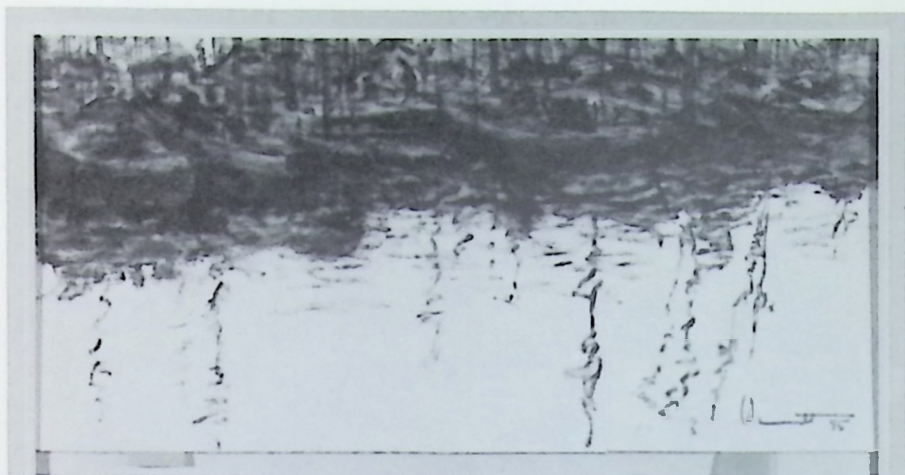
"Gotham", oil - 1985



Eugene Bennett: What Next?

by Nancy Jo Mullen

Alice Rutter and I stand on the threshold of Eugene Bennett's studio in Jacksonville where we will look at works that will be included in Eugene's exhibit at the Rogue Gallery this month. I feel excited, anxious, lucky to be able to make this visit. I have been wondering about what this exhibit would be like ever since the Exhibitions committee scheduled it. Three years ago Southern Oregon Historical Society undertook a Eugene Bennett Retrospective which successfully "reassembled a lifetime's creativity" so that viewers could "come away with an understanding of the artist's distinctive handwriting." Most artists don't have the opportunity to participate in their own retrospectives. If they do get that chance and the handwriting has been on the wall, so to speak . . . what next?



"Moorings", brush drawing (oil) - 1985



"85 - I" Assemblage (leather, brass nails, ground walnut shells) - 1985

A fantastic coda of work fashioned from all the elements of his earlier work redressed and re-dressed — contrast and relationship are central to this post-retrospective celebration. A city silhouette in black ink on white background is echoed in small, framed "assemblages" of black and white paint and nails. Sepia colored brush drawings scuff monumental natural beauty out of the everyday Southern Oregon settings. We look again and behind the trees and flowers we catch glimpses of Eugene's inner landscape. Drawings of woods and grasses relate to smaller pieces in wood and leather and textured papers. I like the assemblages best. For me they are the "spirit traps" which let me float free.

Alice and Eugene are fast friends. Alice shares her excitement over the revival of Eugene's earlier interest in urban landscapes. He talks about his student days in Chicago and his later visits to Chicago, New York and Washington. The newest cityscapes examine these environs from a new perspective and include references to a horizon line.

Alice and I talk about what we are seeing and feeling and she is especially moved by pastel colored oils, luminescent abstracted rural scenes and the more representational garden scenes in the riotous colors familiar to Bennett followers.

I spot a cameo sized oil which includes branch and leaf forms in silhouette and get the same zingy jolt from looking at it that I remember from the first time I saw a Mark Tobey and a Jackson Pollock. I try to reference it and resolve the light source — can't do it. The prints of Eugene are all over it and seeing it his way, I know I'll always remember it.



"Autumn Verve"; pencil, watercolor and oil - 1985

**Works by
Eugene Bennett
at the
Rogue Gallery
April 6 - 30, 1986
Reception:
Sunday, April 6
4 until 7 p.m.
40 S. Bartlett (at 8th)
772-8118 Medford**

I see a wonderful drawing of moored boats: one person might see those boats wrapped in shadow. The manipulation of the line that made them is so assertive once my eyes let me in on the secret of the boats' existence that, in my mind's eye, I view the boats climbing out of shadows rather than floating on water. The entire composition is long and lean with the trust relationship Eugene can summon from his sure understanding of elements of design and the design of nature.

Contrast and relationship. The drawings dance beyond the artist's previous limits, and those limits were prodigious. They are inventive and sly as they slip and slide on the picture plane with the shine of pencil and water media revisited with oil. They are fresh and intellectual and playful and they flash from behind plain glass. I can hardly wait until the exhibit opens. The next best thing to living fulltime with a piece of his work, is having his "fingerprints" at the Rogue Gallery where I can enjoy them for a whole month.

Nancy Jo Mullen is director of the Rogue Gallery.

A BRIGHT FUTURE

by Barbara Sacerdote



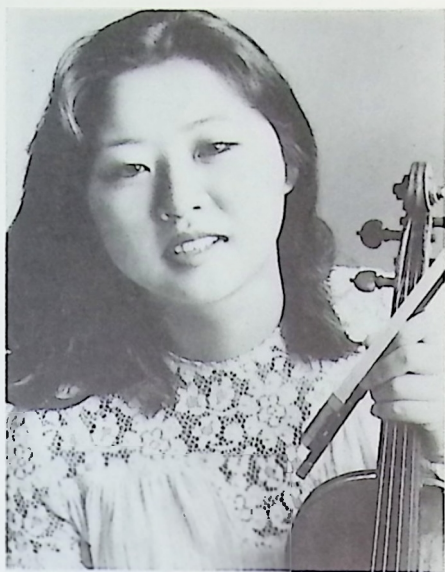
David Kohl, violinist

I had to close my eyes. Was I impressed simply by the oddity of a small boy able to make music or was this a truly gifted musician? I closed my eyes. Tone, technique and taste. It was all there.

The small boy is 14 year-old David Kohl. He is this year's Rogue Valley Symphony Young Artist Competition winner. Placing first isn't a new experience for him. After winning first place in the Oregon Music Teachers National Association Audition he went on to win the Northwest Music Teachers regional award and will represent the Northwest April 5 in the National competition.

There are always many talented and gifted children performing and competing. On the evening of the Rogue Valley Symphony competition, we saw several of them but Kohl was set apart by his poise. He walked on the stage as if he owned it and by the time he finished his Mozart, he did.

Music isn't Kohl's only avenue of excellence. He is a student at the International High School Campus of South Eugene High School. The curriculum



Sung-Ju Lee, violinist



Franck Avril, oboist

includes four years of math, science and foreign language. All this requires stamina, discipline and commitment beyond the scope of the typical high school student. To someone who has studied the violin seriously since he was five years old these qualities have become a habit.

Kohl is the son of a University of Oregon professor of Japanese language and literature and a Chinese mother. He will be traveling our way for three concerts with the Symphony on April 17, 18 and 19 and will perform the first movement of "Mozart's Violin Concerto #5, K219."

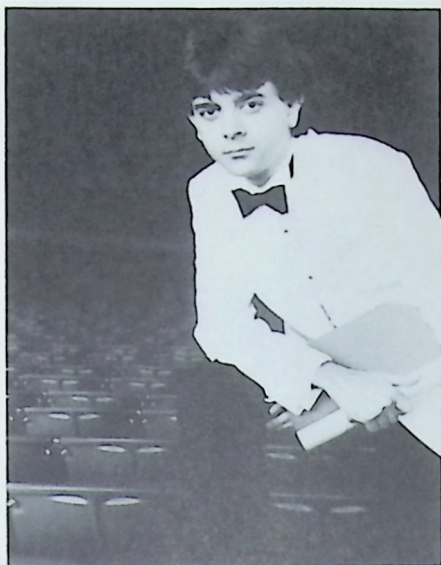
Youth, and its accompanying enthusiasm, remains the theme for the Symphony season's last two concerts. Violinist Sung-Ju Lee and oboist Franck Avril, both from New York's Young Concert Artists, will perform with the Symphony in April and May respectively. Each has been selected by High Fidelity-Musical America as two of this country's most outstanding musicians.

Like David Kohl, Sung-Ju Lee showed

her extraordinary gifts at an early age. She appeared as soloist with the Seoul Philharmonic at the age of nine and won the Young People's Competition of Korea when she was ten. At the age of 13, Miss Lee came to the United States to study at the Juilliard School of Music with Ivan Galamian, Margaret Pardee and Dorothy Delay. Upon graduation, she was awarded the Fritz Kreisler Fellowship for graduate studies and received her doctorate degree in 1983.

Top prize in the Sibelius Competition in Finland, a brilliant New York debut in 1977 and a Special Citation as a Finalist of the Tchaikovsky International Violin Competition in Moscow in 1978 all confirm the rave reviews Miss Lee has received wherever she performs.

"Tone of pure gold, lyricism, enthusiasm, poignancy and virtuosity" are the words critics sprinkle in their reviews when describing her playing. *The Los Angeles Times* reported, "When Sung-Ju Lee plays, the impact is immediate. She is exciting and powerful, with a flair for the dramatic and an unflagging sense



Eric Black, 27-year-old graduate of Oberlin College and Conservatory of Music, is guest conductor for the April concerts.

of authority."

Miss Lee will perform Glazounov's Violin Concerto in A Minor during this month's concerts.

On May 8, 9 and 10, Rogue Valley audiences will have the rare opportunity to hear the haunting, expressive tone only the oboe can produce. Franck Avril, the first oboist ever to win the Young Concert Artists International Auditions and also the first oboist to participate in the Affiliate Artists program will perform the Telemann "Concerto for Oboe D'Amore," and the Oboe Concerto by Ralph Vaughn Williams.

Born of French parents, Avril came to the United States at an early age. He graduated from Yale University and earned his Master of Music degree from the Eastman School of Music in 1975. His studies have been with Robert Bloom and Robert Sprenkle. He has also studied at the Aegina Arts Center in Greece. Until 1982 he held the post of Artist-in-Residence at the Conservatory of Music

of the University of Missouri and currently lives in New York.

Avril's solo and concerto appearances have included performances at the Conservatoire in Paris, the Conservatoire of Geneva in Switzerland and nationwide appearances from Carnegie Hall under the Affiliate Artists Auspices to a tour of Alaska sponsored by Arts Alaska.

Especially gifted as a residency artist, Avril has appeared at some 25 universities and colleges through Young Concert Artists.

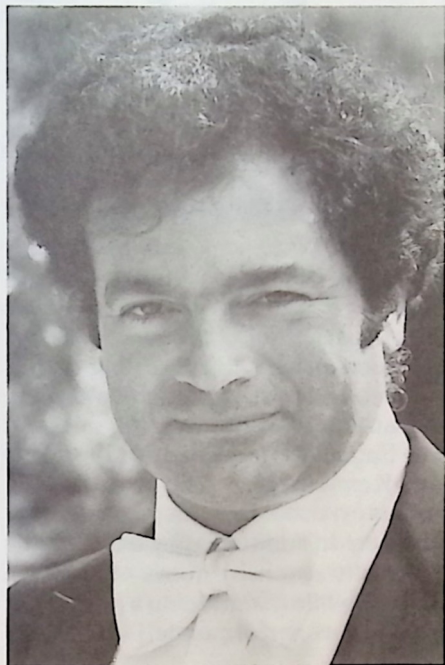
According to the San Francisco Chronicle, "Like the pied piper of the children's story, oboist Franck Avril casts a spell."

Fine music performed by gifted young artists casts its own spell. The April and May concerts promise the excitement and magic which only comes from young artists facing a bright future.

BRAVO!

Rogue Valley Symphony audiences and musicians bade a fond farewell to Conductor Yair Strauss during the orchestra's final series of concerts under his baton during February. At intermission of the final concert in Ashland in February, the orchestra presented Strauss with a gift in appreciation of his fine work over the past six years — six years in which Maestro Strauss provided the leadership needed to help the orchestra grow and prosper.

The Symphony Board plans to continue this growth and will proceed through the



Yair Strauss

remainder of this year and the coming year in a bold and exciting way. Guest conductors will direct the remaining concerts of the current season, and next year will introduce Rogue Valley classical music concert-goers to some of the conductors interested in joining the orchestra in its future ventures.

Eric Black, a graduate of Oberlin College and Conservatory of Music, is coming from Bethesda, Maryland to conduct the April 17, 18 and 19 concerts. Mehli Mehta, a conductor of national stature who directs the American Youth Symphony and is a faculty member at UCLA, has agreed to conduct the May 8, 9 and 10 concerts.

Black conducts the "Carmen Suites" by Bizet, Tchaikovsky's "Fifth Symphony," soloist Sung-Ju Lee in Glazounov's "Violin Concerto in A Minor" and Young Artist Competition winner David Kohl in the first movement of Mozart's "Violin Concerto #5, K. 219".

Mehta conducts Wagner's "Overture to Meistersinger", Beethoven's "Symphony #3 (Eroica)", and oboist Franck Avril in a performance of Telemann's "Concerto for Oboe D'Amore" and the Oboe Concerto by Ralph Vaughn Williams.

The first concert of the 1986-87 season will kick off the Symphony's 20th year with *A Look at the Past*. Dr. Fred Palmer, founder, conductor and former concertmaster of the Symphony will conduct a performance of two works which were performed at the Symphony's premiere performance in November 1967: a Bizet Symphony and Tchaikovsky's "Capriccio Italian". Paulena Carter will be the evening's soloist.

The remaining concerts of the 1986-87 season, *Mirrors to the Future*, will provide an exciting opportunity for previewing four guest conductors. The Board of Directors hopes to select one of these as the new Music Director and Conductor.

As the orchestra prepares for its future, its supporters and audiences are anticipating an interesting year.

And to Maestro Strauss: Bravo!

— BS



Gabrieli String Quartet

by Barbara Ryberg

With the appearance of the Gabrieli String Quartet our chamber music series for this season draws to a close. It has been a rich and rewarding experience for area music lovers, for whom live concerts of such high caliber are rare. But we won't lament the closing because it promises to fulfill our expectations, the Gabrieli being regarded as England's finest quartet.

Performing together for over fifteen years Kenneth Sillito and Brendan O'Reilly, violins, Ian Jewel, viola, and Keith Harvey, cello, have distinguished themselves in their readings of Tippett and Britten. In addition, they have had works composed especially for them. They make extensive tours of the Continent, the United States and other countries, while maintaining a post at Essex University, which includes teaching as well as performance.

In performance here, they will present a program of Haydn, Elgar, and Dvorak. By now, concert series members probably have come to expect one reading by each quartet of a countryman's work. I think this is one of the more appealing aspects of these concerts, because listeners have the double advantage of excellent performance with native interpretation.

This particular program suggests a unity of theme, if one can be allowed to focus on what critics call "grandeur" in musical composition. While I have had occasion to write of Haydn in this column before, it was in relation to his Opus 77, No. 1, performed by the Hagen in March. Since the Gabrieli will be performing the same work, (giving us all a chance to compare readings), this time I would like to write of Haydn in relation to his program partners.

If one usually thinks of Haydn as representative of formalism, it can scarcely be without regard to what Virgil Thomson calls, "... a self-contained and self-sufficient lyricism ... which produces a kind of three dimensional grandeur ... acceptable in its sheer musical magnificence. ..."

A three dimensional grandeur also informs an understanding of one of England's finest composers, Sir Edward William Elgar, whose music is marked by German Romantic influences and elegant musical craftsmanship. Indeed, some critics indicate that Elgar delighted as much in the "compositional" challenges as the expressive ones. Famous in America for his "Pomp and Circumstance" marches, Elgar gained popularity in England with his compositions for Queen Victoria's Diamond Jubilee in 1897. Perhaps the majesty of his work was inspired by "Her Majesty."

If the Queen was to help, directly or indirectly, Sir Elgar, it was Brahms who discovered Antonin Dvorak and who, according to Nicholas Nabokov, "... encouraged, advised, and most importantly, *talked* about him." Brahms encouraged Dvorak to publish his "Slavische Tanze" which swept through Germany with the same acclamation as Brahms' "Hungarian Dances" had earlier.

Dvorak's success with the dances put him in place as a major new figure in music. He was considered "Bohemian of the Bohemians" for his elegiac expressions, lively rhythms and that dreaminess so common to Slavic music. In America, of course, he is best known for his tribute, "The New World Symphony," and for his fascination with American jazz.

If Haydn and Elgar achieved magnificence in their music by virtue of composition and expression, I think I can risk suggesting that Dvorak deserves a nod by virtue of the fact that he succeeded in lifting the simplest music to a height its originators couldn't have known.

But it is English musicianship we will hear on Friday, April 11, and the fun is yet to come. Let us wonder, in the meantime, what interpretation the Englishmen will deliver. It just might be what Virgil Thomson calls "fancywork ... that massively frivolous patchwork in pastel shades of which one sees such quantities in any intellectual British suburban dwelling."

See you there!

Barbara Ryberg, an Ashland writer, is a regular contributor to the Guide.

PROGRAMS & SPECIALS AT A GLANCE

The KSOR Spring Marathon kicks off on Monday, April 21, at 6 am with National Public Radio's award-winning *Morning Edition*, and includes several special programs throughout the week as it pursues its goal of \$65,000.

New Dimensions visits with Garrison Keillor, best-selling author and creator and host of *A Prairie Home Companion*, as he talks about the mythical Lake Wobegon and its inhabitants in a special marathon program on Thursday, April 24, at 4 pm.

The Tokyo String Quartet and the Bartok String Quartet are featured in a program highlighting performances recorded during the 1985 appearance at Southern Oregon State College by these two world-renowned quartets. The two-hour presentation airs Sunday, April 27, at 12 Noon.

Oregon Coast Music I Saturday, April 19 at 7 pm. The Oregon Coast Festival Orchestra, conducting works by Mahler and the Cello Concerto with soloist Hamilton C. continues Sunday from 12:00 to 2:00 pm of classical music recordings from the festival, plus a special preview of the upcoming Music Festival Week on Sunday evening: the Cello Concerto at 7 pm, and Ashish and **The Empire Strikes Back** final run on public radio the George Lucas film Tuesdays at 4 pm with a program segment at 9

Sunday	Monday	Tuesday	Wednesday
6:00 Ante Meridian	6:00 Morning Edition	6:00 Morning Edition	6:00 Morning Edition
9:30 St. Paul Sunday Morning	7:00 Ante Meridian	7:00 Ante Meridian	7:00 Ante Meridian
11:00 Audiophile Audition	9:45 European Profiles	9:45 900 Seconds	9:45 About the Music
12:00 Chicago Symphony	10:00 First Concert	10:00 First Concert	10:00 First Concert
2:00 First Take	12:00 KSOR News	12:00 KSOR News	12:00 KSOR News
3:00 Philadelphia Orchestra	2:00 Los Angeles Philharmonic	2:00 Cleveland Orchestra	2:00 Toni Carr
5:00 All Things Considered	4:00 About Books and Writers	4:00 The Empire Strikes Back	3:00 A New
6:00 The Folk Show	4:30 Northwest Week	4:30 Fresh Air	4:00 Stud
9:00 Possible Musics, including Music From Hearts of Space at 11 pm	5:00 All Things Considered	5:00 All Things Considered	5:00 All Things Considered
	6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall
	9:00 The Mind's Eye	9:00 Tales From The Shadows	7:00 Mus
	9:30 Happiness	9:30 The Empire Strikes Back	9:00 Vint
	10:00 Ask Dr. Science	10:00 Ask Dr. Science	9:30 Lord Wim
	10:02 Post Meridian (Jazz)	10:02 Post Meridian (Jazz)	10:00 Ask I
			10:02 Sidra On F
			11:00 Post (Jazz)

Festival Weekend begins tomorrow with a concert by the orchestra conducted by Gary McLaughlin, featuring Mozart, Wagner, Mendelssohn, and Beethoven in A Minor by Saint-Saens and Tchaikovsky. The Festival Weekend continues tomorrow afternoon until 5 pm with 4 hours of music broadcast during last Summer's *First Take* program which aired during the Summer season. The Coast Festival concludes with concerts by the Astoria Street String Band at 8 pm and Armanesh Khan at 9 pm.

Elk returns this month for its second season in a 13-part series based on the life of the elk. The program will air on Tuesday and repeat broadcast of each episode at 10 pm.



Oregon Coast Music Festival Orchestra - 1984

Wednesday	Thursday	Friday	Saturday
6:00 Morning Edition	6:00 Morning Edition	6:00 Morning Edition	6:00 Weekend Edition
7:00 Ante Meridian	7:00 Ante Meridian	7:00 Ante Meridian	8:00 Ante Meridian
8:00 Women	10:00 First Concert	9:45 BBC Report	10:00 Jazz Revisited
9:00 Concert	12:00 KSOR News	10:00 First Concert	10:30 Micrologus
10:00 News	2:00 Music From Europe	12:00 KSOR News	11:00 Metropolitan Opera
11:00 Concert at the Regency Hall	4:00 New Dimensions	2:00 Santa Fe Chamber Music Festival	3:00 Pittsburgh Symphony
12:00 To You	5:00 All Things Considered	4:00 Marian McPartland's Piano Jazz	3:00 Oregon Coast Music Festival (Apr. 9 only)
1:00 Terkel	6:30 Siskiyou Music Hall	5:00 All Things Considered	5:00 All Things Considered
2:00 News	9:00 Chautauqua!	6:30 Siskiyou Music Hall	6:00 A Prairie Home Companion
3:00 News	9:30 New Letters On the Air	8:00 New York Philharmonic	8:00 A Mixed Bag
4:00 News	10:00 Ask Dr. Science	10:00 Ask Dr. Science	10:00 The Blues
5:00 News	10:02 Jazz Album Preview	10:02 American Jazz Radio Festival	
6:00 News	10:45 Post Meridian (Jazz)	12:00 Post Meridian (Jazz)	

SUNDAY

*by date denotes composer's birthdate

6:00 am Ante Meridian

Your companion in the early morning! Ante Meridian combines jazz with classical music, special features and the Arts Calendar.

Includes:

6:30 am The Sounds of Science: Exciting audio introductions to the fascinating world of science.

8:30 am Bioregional Report A biweekly report on environmental, economic and resource issues, produced by the Siskiyou Regional Education Project, and funded by the Carpenter Foundation of Medford.

9:30 am St. Paul Sunday Morning

Hosted by Bill McLaughlin, the series presents world-renowned performers and chamber ensembles in a relaxed, intimate setting.

Local funding provided by Foster and Purdy, Attorneys at Law; The Family Practice Group of Medford; Medford Radiological Group; Medford Ear, Nose and Throat Clinic; Medford Thoracic Associates; Dr. Ted Sickles; Dr. Eric Overland; Dr. Richard Schwartz; and the Schmiesing Eye Surgery Center.

Apr. 6 Violinists Joshua Bell and Josef Gingold join pianist Angela Cheng in performances of music by Schubert, Kreisler, Brahms, Wieniawski, Faure and Sarasate.

Apr. 13 The Los Angeles Piano Quartet performs music by Mozart, Brahms and Faure.

Apr. 20 Guitarists Larry Coryell, Sharon Isbin and Laurindo Almeida are featured.

Apr. 27 The Annapolis Brass Quintet performs music by Bach, Gabrieli, Scheidt and others.

11:00 pm Audiophile Audition

Samples of the best Compact Discs, direct-to-disc recordings and other new, high-tech recordings, and interviews with leading figures in audio and music, who will acquaint listeners with the sometimes bewildering world of music recording. Direct from the satellite in digital sound, the program presents classical and jazz recordings of breathtaking quality.

National broadcast made possible by Telarc Digital, and Audio Magazine. Local broadcast made possible by Progressive Audio of Grants Pass.

Apr. 6 **The Russians** Music on this program includes Stravinsky's *The Soldier's Tale*, and Don Sebesky's arrangement of Stravinsky's *The Rite of Spring*. Also an interview with Amelia Heygood of Delos Records.

Apr. 13 **More "Best of 1985"** This program includes excerpts from Respighi's *Church Windows*, and Verdi's *Requiem*; and an interview with Ivan Berger, author of *The New Sound of Stereo*.

Apr. 20 **Ballet and Dance** Music featured on this program includes excerpts from Ravel's *Daphnis et Chloe* and Prokofiev's *Romeo and Juliet*. The interview features John Iverson talking about high density CD.

Apr. 27 **Organ and...** This program includes Jongen's *Symphonia Concertante*; and the Quartetto for Two Persons and Pedal, by Kellner. John Sunier talks with organist Michael Murray.

April 20

Oregon Coast Music Festival Weekend

12:00 Noon Festival Chamber Players In a concert recorded during the 1985 Oregon Coast Music Festival, the Festival Chamber Players perform *Three for Five*, by McDermott; Beethoven's Piano Trio, Op. 121a; Benson's Quintet for Saxophone and String Quartet; and Faure's Piano Quartet No. 1.

2:00 pm First Take A special version of First Take will focus on the Festival's upcoming season.



3:00 pm The Festival Chamber Orchestra Conducted by Gary McLaughlin, the orchestra performs two works by Handel: Overture to *Judas Maccabaeus*, and Concerto Grosso, Op. 6, No. 5; and three works by Bach: Harpsichord Concerto in D Minor, Air from Suite No. 3, and Brandenburg Concerto No. 4.

Funded by Hurry Back, The Good Food Restaurant, The Frame Stop; and the Greater Bay Area Tourism Council of Coos Bay, North Bend and Charleston.

12:00 Noon April 27

The Tokyo String Quartet and The Bartok String Quartet

A special marathon presentation featuring highlights taped during performances by these two world-renowned quartets in the Music Recital Hall of Southern Oregon State College during 1985.

12:00 n Chicago Symphony Orchestra

A 39-week series of broadcast concerts by what many consider to be America's finest orchestra.

National broadcast funded by Amoco.

Apr. 6 Sir Georg Solti conducts a concert version of Wagner's opera *Das Rheingold*. Principal singers include Siegfried Nimsgern, Siegfried Jerusalem, John Cheek and Jan DeGaetani. (NOTE: This program will pre-empt *First Take*.)

Apr. 13 Leonard Slatkin conducts the *Manfred* Overture, Op. 115, by Schumann, the Piano Concerto No. 3 in C, Op. 26, by Prokofiev, with soloist Ivo Pogorelich; the Adagio for Strings, by Barber; and William Schuman's Symphony No. 3.

Apr. 20 Pre-empted by Oregon Coast Music Festival Weekend.

Apr. 27 Pre-empted by a special Marathon broadcast.

2:00 pm First Take

An arts magazine spotlighting Southern Oregon and Northern California, produced by KSOR.

3:00 pm The Philadelphia Orchestra

Music Director Riccardo Muti and guest conductors with another season of concerts by this superb orchestra.

National broadcast funded by CIGNA Corp.

Apr. 6 Rafael Fruhbeck de Burgos conducts two works by Ravel: *Pavane pour une enfante defunte*, and *Alborada del gracioso*; Lalo's Cello Concerto in D Minor, with soloist William Stocking; and Bartok's Suite from *The Miraculous Mandarin*.

Apr. 13 Erich Leinsdorf conducts Mozart's *Impressario* Overture K. 486; Stravinsky's *Capriccio* for Piano and Orchestra and Mozart's

Piano Concerto No. 19 in F, K. 459, both featuring soloist Peter Serkin; and Stravinsky's Suite from *The Firebird*.

Apr. 20 Pre-empted by Oregon Coast Music Festival Weekend.

Apr. 27 Marathon

5:00 pm All Things Considered

The weekend edition of National Public Radio's award-winning nightly news magazine.

6:00 pm The Folk Show

Join host Brian Freeman for a wide variety of folk music, including performances by local musicians, live broadcast recordings, and more.

7:00 pm April 20

Oregon Coast Music Festival Weekend

The weekend of concerts from the 1985 Oregon Coast Music Festival concludes with two evening concerts.

7:00 pm The Grant Street String Band

A performance recording at the Marshfield High School Auditorium.

9:00 pm Possible Musics presents a special program featuring Indian master musicians Ashish and Pranesh Khan recorded live at the 1985 Oregon Coast Music Festival.

Funded by Hurry Back, The Good Food Restaurant, The Frame Shop, and the Greater Bay Area Tourism Council of Coos Bay, North Bend and Charleston.

9:00 pm Possible Musics

Host David Harter features "New Age" music from all over the world. Many of the recordings are rare imports. The program also includes:

11:00 pm Music from the Hearts of Space with Stephen Hill and Anna Turner.

Local funding by Soundpeace, Ashland.

2:00 am Sign-Off



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MONDAY

*by date denotes composer's birthdate

6:00 am Morning Edition

This award-winning news magazine is a lively blend of news, features and commentary on national and world affairs.

7:00 am Ante Meridian

Host Howard LaMere blends classical music and jazz combined with features from Morning Edition, plus:

7:06 am Russell Sadler's Oregon Outlook

7:37 am **Star Date** A daily look at astronomical events.

7:58 am Community Calendar

8:35 am **Ask Dr. Science** (Duck's Breath Mystery Theatre)

9:00 am Calendar of the Arts

9:30 am **Blореgional Report** A series of reports on environmental, economic and resource issues in Southern Oregon and Northern California, produced by the Siskiyou Regional Education Project with major funding from the Carpenter Foundation.

9:45 am European Profile

Local broadcast made possible with funds provided by A-L Welding Products of Medford.

10:00 am - 2:00 pm First Concert

Apr. 7 C.P.E. BACH: Harpsichord Concerto in F

Apr. 14 CHERUBINI: Sinfonia in D

Apr. 21 Marathon

Apr. 28 Marathon

12:00 n KSOR News

2:00 pm Los Angeles Philharmonic

A 26-week series of broadcast concerts by this world-renowned orchestra now entering its 67th season with Andre Previn as its new Music Director.

Apr. 7 Paavo Berglund conducts an all-Sibelius program, including the First and Seventh Symphonies, and the Violin Concerto, with Joseph Swenson, soloist.

Apr. 14 Christopher Hogwood conducts two works: Pergolesi's *Stabat Mater*; and Stravinsky's *Pulcinella*. Soloists include soprano Arlene Auger, mezzo-soprano Gail Dubinbaum, tenor David Gordon, and bass-baritone Henry Hereford.

Apr. 21 Marathon

Apr. 28 Marathon.

4:00 pm About Books and Writers

Robert Cromie hosts this weekly discussion with distinguished novelists, poets and writers, as well as figures in the publishing world.

4:30 pm Northwest Week

Northwest journalist Steve Forrester hosts this weekly roundtable discussion of issues in the nation's capital, and how they affect the Northwest. Northwest legislators are frequent guests. Hear how developments in Washington D.C. will affect you!

Local funds by Medford Steel and Medford Blowpipe, divisions of CSC, Inc.

5:00 pm All Things Considered

Susan Stamberg and Noah Adams co-host this award-winning news magazine.

Local funds by William Epstein, M.D., Ashland; Earl H. Parrish, M.D., Medford; and Computerland of Medford.

6:30 pm Siskiyou Music Hall

Your host is Lars Svendsgaard.

Apr. 7 MOZART: Piano Quintet in G Minor, K. 478.

Apr. 14 HOLST: *The Planets*

Apr. 21 Marathon

Apr. 28 Marathon

9:00 pm The Mind's Eye

A series of dramatizations of great literary works. This month features dramatizations of two works by H.G. Wells: *The Man Who Could Work Miracles*, and *The Time Machine*.

9:30 pm Happiness

This five-part series, which stars Barbara Barrie, tells the story of a woman's life through her reminiscences of her relationships with the men in her life.

Apr. 7 Part One: "Webster" (1930)

Apr. 14 Part Two: "Cajun Johnny" (1932)

Apr. 21 Part Three: "Olin" (1937)

Apr. 28 Part Four: "Samuel & Mr. Carruthers"

10:00 pm Ask Dr. Science

A production of craziness by the Duck's Breath Mystery Theatre.

10:02 pm Post Meridian

An evening of jazz to complete the day. Call in your requests!

2:00 am Sign-Off

Spring '86 Marathon

BEGINS APRIL 21

Keep the phones ringing!

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IT'S TIME TO RENEW
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THE KSOR LISTENERS GUILD!

TUESDAY

*by date denotes composer's birthdate

6:00 am Morning Edition

7:00 am Ante Meridian

7:06 am Russell Sadler's Oregon Outlook

7:37 am Star Date

7:58 am Community Calendar

8:35 am Ask Dr. Science

9:00 am Calendar of the Arts

9:45 am 900 Seconds

A public affairs program produced by KSOR.
Hosted by Lars Svendsgaard.

Funds for local broadcast provided by the Clark
Cottage Bakery, Ashland.

10:00 am First Concert

Apr. 1 STALLONE: *Chants de Rimbaud*

*Apr. 8 TARTINI: Concerto in G

Apr. 15 TCHAIKOVSKY: Symphony No. 4
in F Minor, Op. 36

Apr. 22 Marathon

Apr. 29 Marathon

12:00 n KSOR News

2:00 pm Cleveland Orchestra

A new season of broadcast concerts under
Music Director Christoph von Dohnanyi.

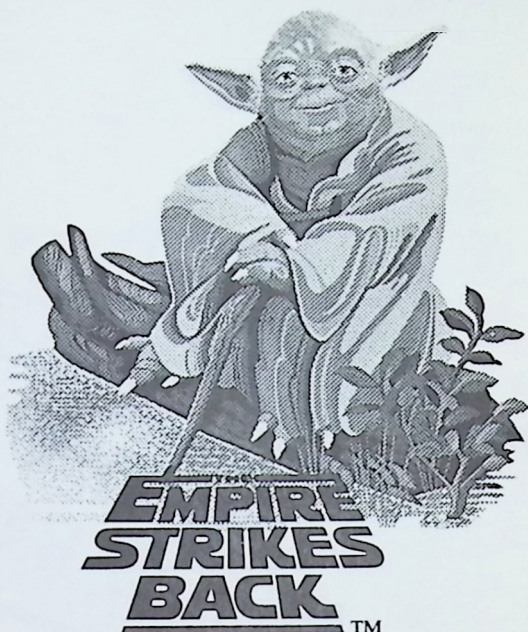
Apr. 1 Christoph von Dohnanyi conducts
Kodaly's *Galanta Dances*; Mozart's Oboe
Concerto in C. K. 314, with soloist John Mack;
and Schumann's Symphony No. 4 in D, Op. 120.

Apr. 8 Christoph von Dohnanyi conducts
Pfitzner's "Palestrina" Preludes; Janacek's
Capriccio for Piano Left Hand, with Joela
Jones, soloist; and Tchaikovsky's Symphony
No. 6 ("Pathetique").

Apr. 15 Christoph von Dohnanyi conducts
Mendelssohn's Symphony No. 4 in A, Op. 90
("Italian"); and Bruckner's Symphony No. 3
in D.

Apr. 22 Marathon

Apr. 29 Marathon



4:00 pm The Empire Strikes Back

The popular NPR drama series - based on
George Lucas' film - returns for its final run on
public radio. The programs will also be re-
peated at 9:30 tonight.

Apr. 1 **Freedom's Winter** The freedom
fighters establish a base on the arctic planet
Hoth; Luke Skywalker is attacked by a savage
ice beast, and sees a vision of his Jedi instruc-
tor, Obi Wan Kenobi.

Apr. 8 **The Coming Storm** The rebels
discover that the Empire is not their only enemy
when Luke and his friend Han Solo are stranded
in a howling blizzard on the ice planet Hoth.



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Apr. 15 A Question of Survival The Rebellion's hidden military base is located by the evil Darth Vader, who assembles the empire might for battle.

Apr. 22 Fire and Ice The Rebels mount a desperate defense against Darth Vader and the attacking Imperial Star Fleet.

Apr. 29 The Millennium Pursuit Hotly pursued by Imperial warships, Han Solo, Princess Leia, Chewie and See Threepio flee in the Millennium Falcon.

4:30 pm Fresh Air

Host Terry Gross interviews leading figures in politics, entertainment and the arts.

Apr. 1 Guest is Dr. William Sloane Coffin, the controversial minister, who reflects on his role as a peace activist and spiritual leader.

Apr. 8 Jazz musician Abbey Lincoln talks about her evolution from supper club singer to jazz vocalist. Lincoln was nearly shut out of the music industry because of her civil rights activism.

Apr. 15 Writer Richard Price discusses his urban working class background, the inspiration for the setting of his novels, *The Wanderers*, *Bloodbrothers*, and *The Breaks*.

Apr. 22 Marathon

Apr. 29 Marathon

5:00 pm All Things Considered

Local funds by William Epstein, M.D., Ashland; Earl H. Parrish, M.D., Medford; and Computerland of Medford.

6:30 pm Siskiyou Music Hall

Your host is Lars Svendsgaard.

Apr. 1 PHORGETTENSTUPH

Apr. 8 KODALY: *Hary Janos* Suite

Apr. 15 DVORAK: Violin Concerto in A Minor, Op. 53

Apr. 22 Marathon

Apr. 29 Marathon (?)

9:00 pm Tales from the Shadows

From NPR, a radio drama series of mysteries and tales of the macabre by the finest writers of the genre.

Apr. 1 The Moonlit Road by Ambrose Bierce. In this story written by the famed San Francisco newspaper columnist and storyteller, a ghost wanders about an old house trying to reach her loved ones, to explain about her death and her murderer. But they are only haunted by the truth!

Apr. 8 The Predicament by Edgar Allen Poe, and "The Burrow" by Franz Kafka. "The Predicament" is a tale of Gothic horror; and "The Burrow" is a fragment from the story about a little creature who has built an underground burrow (much like the KSOR studios).

Apr. 15 The Dream of a Ridiculous Man by Dostoevsky. He tries to tell everyone about his suicide, and his journey to a distant earth; what happened there, and why they crucified him. But no one believes him.

Apr. 22 Esme by Saki, and "On the Harmfulness of Tobacco," by Chekhov. In the Saki tale, the Baroness' adventure with a stray hyena that eats children isn't a bit like any hunting story you've ever heard. In this Chekhov story, a lecturer strays from the subject at hand, with interesting results.

Apr. 29 The Judgment by Franz Kafka. A strange tale of misplaced guilt.

9:30 pm The Empire Strikes Back

A repeat broadcast (see program descriptions at 4 pm).

10:00 pm Ask Dr. Science

Produced by the Duck's Breath Mystery Theatre.

10:02 pm Post Meridian

Jazz selected for the late night.

2:00 am Sign-Off



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WEDNESDAY

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6:00 am Morning Edition

7:00 am Ante Meridian

9:45 am About Women

Your host is Esther Nitzberg.

Funds for local broadcast provided by Valley Chevrolet, Medford.

10:00 am First Concert

Apr. 2 BRAHMS: String Quintet, Op. 88

Apr. 9 BIZET: Symphony in C

Apr. 16 ALBINONI: Concerto No. 6, Op. 5

Apr. 23 Marathon

Apr. 30 FARNABY: Suite

12:00 n KSOR News

Includes the Bioregional Report, a series on environmental, economic and resource issues, produced by the Siskiyou Regional Education Project.

2:00 pm Tonight at Carnegie Hall

A 52-week series of recitals recorded at Carnegie Hall.

National underwriting by AT&T.

Apr. 2 Bernard Haitink conducts the Amsterdam Concertgebouw Orchestra in Mussorgsky's Prelude to *Khovanshchina*, and the Symphony No. 6, Op. 54, by Shostakovich.

Apr. 9 Cellist Lynn Harrell and pianist Rudolf Firkušny perform Janacek's *Fairy Tale*, and the Sonata in G Minor, Op. 5, No. 2, by Beethoven.

Apr. 16 Pianist James Levine joins the Vienna Ensemble in performance of Schubert's Quintet in A, D. 667 ("Trout").

Apr. 23 Marathon

Apr. 30 The Tokyo String Quartet performs a single work: Beethoven's String Quartet No. 8 in E, Op. 59, No. 2 ("Rasumovsky").

3:00 pm A Note To You

Roland Nadeau hosts this weekly exploration of a wide variety of composers' styles and musical formats.

Apr. 2 Roland Nadeau is joined by Boston Pops Associate Conductor Harry Ellis Dickson in reminiscences of Jesus Maria Sanroma, one of the most brilliant and versatile pianists of our time.

Apr. 9 Pianist Russell Sherman and Roland Nadeau discuss the works of Beethoven and other composers.

Apr. 16 The first of a two-part series discussing the piano sonatas of Chopin.

Apr. 23 Marathon

Spring '86 Marathon

BEGINS APRIL 21

Keep the phones ringing!

Apr. 30 Pianist Virginia Eskin joins Nadeau and special guest Nancy B. Reich, as they discuss the music of Clara Weick Schumann.

4:00 pm Studs Terkel

Author, critic, folklorist and lecturer Terkel presents interviews, dramatic readings and sound tributes.

Apr. 2 Author Tony Lukas discusses his study of three families during the Boston school crisis, *Common Ground*.

Apr. 9 Studs reads "Coming Attractions," and "The Poor are Always With Us," from Tobias Wolff's most recent collection of short stories.

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Apr. 16 An interview with Bobbie Ann Mason, author of *In Country*.

Apr. 23 Studs' guest is jazz and classical trumpeter Wynton Marsalis.

Apr. 30 Dr. David Hilfiker discusses his life as a doctor as portrayed in his book, *Healing Wounds*.

5:00 pm All Things Considered

Local funds by William Epstein, M.D., Ashland; Earl H. Parrish, M.D., Medford; and *Computerland of Medford*.

6:30 pm Siskiyou Music Hall

Apr. 2 JOLIVET: Flute Concerto

Apr. 9 MENDELSSOHN: String Quartet No. 1 in C, Op. 1

Apr. 16 MOMPOU: *Variations on a Theme of Chopin*

Apr. 23 Marathon

Apr. 30 POULENC: Concerto for Two Pianos

9:00 pm Vintage Radio

Highlights of the best — and worst — of drama and entertainment in radio's "Golden Age."

9:30 pm Lord Peter Wimsey

This month we experience some unpleasantness in "The Unpleasantness at the Bellona Club."

Apr. 2 Armistice Night The death of elderly General Fentiman, the apparent victim of a heart attack, sets off a tale of intrigue and scandal.

Apr. 9 The General's Last Evening Lord Peter Wimsey is asked to establish the exact moment of General Fentiman's death, a detail affecting the outcome of the elderly gentleman's will.

Apr. 16 Mr. Oliver The mysterious Mr. Oliver may hold the key to General Fentiman's death.

Apr. 23 Exhumation Lord Peter expects foul play as General Fentiman's body is exhumed.

Apr. 30 At Lady Dormer's In search of clues, Lord Peter visits the home of the deceased Lady Dormer.

10:00 pm Ask Dr. Science

10:02 pm Sidran on Record

Jazz pianist and scholar Ben Sidran returns with his series tracking trends in the jazz world.

Apr. 2 Guitarists Larry Coryell and Emily Remler demonstrate the pairings of two distinctive stylists in a seamless duo presentation; and the program includes other classic duet recordings from Bill Evans and Jim Hall, and George Cables and Bruce Forman.



Pianist/composer/singer Ben Sidran

Apr. 9 Drummer Max Roach demonstrates how jazz drumming and tap dancing have influenced each other over the years, and discusses several of his own recordings, including works by his new Double Quartet, and the just reissued EmArcy sessions.

Apr. 16 Baritone saxophonist Pepper Adams highlights his musical career with selections from several of his recordings, including sessions with Thelonius Monk, and his own Grammy-nominated *Live at Fat Tuesday's*.

Apr. 23 Violinist John Blake demonstrates how classical Indian and Western techniques have made his solos even stronger; and discs by Jean-Luc Ponty, Didier Lockwood and the Kronos Quartet are previewed.

Apr. 30 Mark Egan demonstrates how he achieves the distinctive singing tone on his electric bass, and talks about his new album as well as others by bassist Dave Holland and Jeff Berlin.

11:00 pm Post Meridian

More jazz for the night time.

2:00 am Sign-Off

THURSDAY

*by date denotes composer's birthdate

6:00 am Morning Edition

7:00 am Ante Meridian

10:00 am First Concert

Apr. 3 PROKOFIEV: String Quartet No. 1
in B Minor

Apr. 10 SCHUBERT: Symphony No. 2
in B-flat

Apr. 17 STRAUSS: Alpine Symphony

Apr. 24 Marathon

12:00 n KSOR News

2:00 pm Music from Europe

A series of performances by great European orchestras.

Funds for local broadcast provided by Auto Martin, Ltd., Grants Pass.

Apr. 3 The Saarbrücken String Quartet, and the Finnish and Belgian radio Symphonies perform works by Krenek, Schoenberg and Mahler.

Apr. 10 The Raglan Baroque Players of London, the Polish radio Symphony, the Franz Liszt Chamber Orchestra and the RSO Berlin perform music by Bach, Mendelssohn, Mozart and Handel.

Apr. 17 Featured ensembles are the RSO Berlin, the Wind Ensemble of Hungarian Radio, the Budapest Symphony and the Polish Radio Symphony, performing music by Richard Strauss, Yun, Scriabin and Berlioz.

Apr. 24 Marathon

Dr. Sue DeMarinis

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4:00 pm New Dimensions

New Dimensions tracks and explores the myriad ways in which human society is changing. It features probing interviews with leading figures in health, education, science, psychology, religion, the arts and humanities.

Program acquisition funded by Soundpeace of Ashland. Local transmission funded by grants from: Dr. John Hurd, Hurd Chiropractic Center, Klamath Falls; Richard Wagner, Architect; and by The Websters, Spinners and Weavers of Guanajuato Way, Ashland.

Apr. 3 Dharma Drums (with Tai Situ Rinpoche). Thinking clearly, practicing compassion and non-violence are only a few of the

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precepts espoused by Buddhism. Situ Rinpoche brings a lineage of eight centuries to bear on the challenge of living in contemporary society. His simple yet profound insights are especially relevant for anyone seeking to bring more clarity and attention to the problems of daily life.

Apr. 10 Earthwoman (with Lynn Andrews). Andrews speaks of her apprenticeship to Native American shamaness Agnes Whistling Elk, and how her extraordinary journey into the unknown leads to dazzling new worlds of the mind and spirit.

Apr. 17 The Natural World of Robert Bateman As an artist, Robert Bateman brings to his work an unparalleled range of experience and appreciation to the world of nature. Here he speaks about his creative approach and shares some fascinating stories about his wilderness treks.

Apr. 14 Wobegon Tales (with Garrison Keillor). This is a delightful visit with the creator and host of *A Prairie Home Companion*. Here he regales us with vivid descriptions of the mythical Lake Wobegon and its inhabitants.

5:00 pm All Things Considered

Local funds by William Epstein, M.D., Ashland; Earl H. Parrish, M.D., Medford; and Computerland of Medford.

6:30 pm Siskiyou Music Hall

Apr. 3 BEETHOVEN: Symphony No. 4

Apr. 10 DEBUSSY: *Three Nocturnes*

Apr. 17 ORFF: *Carmina Burana*

Apr. 24 Marathon

9:00 pm Chautauquall

SOSC English professor Erland Anderson, Todd Barton, Deborah Arsac, and Shirley Patton of the Oregon Shakespearean Festival, and KSOR's Remaldo P. Muerto host this program of readings, dramatizations and interviews.

9:30 pm New Letters on the Air

The audio version of the renowned literary magazine *New Letters* features poets, novelists and short story writers reading their own works.

10:00 pm Ask Dr. Science

Zaniness from the Duck's Breath Mystery Theatre.

10:02 pm Jazz Album Preview

Showcasing some of the best and latest jazz.

10:45 pm Post Meridian

Jazz selected for a midnight.

2:00 am Sign-Off

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FRIDAY

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6:00 am Morning Edition

7:00 am Ante Meridian

9:45 am BBC World Report

10:00 am First Concert

Apr. 4 BRITTEN: *A Young Person's Guide to the Orchestra*

*Apr. 11 GINASTERA: Sonata para piano

Apr. 18 BACH: Sonata No. 2 for Cello and Harpsichord

Apr. 25 Marathon

12:00 n KSOR News

Includes the Northwest Report, Steve Forrester's weekly summary of developments in Washington D.C. which affect the Northwest.

2:00 pm Santa Fe Chamber Music Festival

Again this year, NPR and KSOR present a 13-part series of the 1985 Santa Fe Chamber Music Festival in New Mexico. Outstanding musicians perform works from the baroque period through the present, including world premieres by Ned Rorem and Eugene Phillips.

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Barbara Curtin - Dining Out
Gazette Times, Corvallis
March 16, 1984

"...you immediately feel a homey warmth & hospitality ...convey(ing) the intimacy and glow of a private home."

Roger J. Porter - Dining Out
Oregon Magazine, March 1984

"...but my favorite is...Chata ...attention to detail makes Chata a rewarding as well as an unusual dining experience."

Jonathan Nicholas
The Oregonian, April 1983

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Apr. 4 Violinist Todd Phillips, cellist Timothy Eddy, pianist Edward Auer and violist Heichiro Ohyama are among the artists featured in works by Beethoven, Debussy and Schubert.

Apr. 11 Violinists Ani Kavafian and James Buswell, cellist Carter Brey, and violist Geraldine Walther are among musicians performing works by Mendelssohn, Tchaikovsky and Brahms.

Apr. 18 This program features works by Mozart, Stravinsky, Britten and Strauss.

Apr. 25 Marathon

4:00 pm Marian McPartland's Piano Jazz

Hosted by Marian McPartland, this series encompasses the full range of jazz piano. Each week features McPartland in performance and conversation with famous guest artists who discuss their careers and the subtle nuances of jazz.

Local broadcast made possible by Jackson County Federal Savings and Loan.

Apr. 4 Veteran West Coast studio musician Paul Smith is Marian's guest, soloing on "Send in the Clowns," and "Over the Rainbow." Marian performs "Everything I Have is Yours," and "Something Ago."

Apr. 11 Marian's guest is the great mainstream pianist, Phinneas Newborn.

Apr. 18 Ragtime revivalist Max Morath is featured.

Apr. 25 In this special Marathon edition of the program, Marian welcomes "The Velvet Fog," Mel Torme.

5:00 pm All Things Considered

Local funds by William Epstein, M.D., Ashland; Earl H. Parrish, M.D., Medford; and Computerland of Medford.

6:30 pm Siskiyou Music Hall

Apr. 4 BRUCH: Scottish Fantasy

Apr. 11 FRANCK: Symphony in D Minor

Apr. 18 RACHMANINOFF: Rhapsody on a Theme by Paganini

Apr. 25 Marathon

8:00 pm New York Philharmonic

Apr. 4 Zubin Mehta conducts Bach's Brandenburg Concerto No. 3, S. 1048; Prokofiev's Violin Concerto No. 2 in G Minor, Op. 63, with Glenn Dicterow, soloist; and the *Symphonia Domestica*, Op. 53, by Richard Strauss.

Apr. 11 Zubin Mehta conducts Mendelssohn's Overture to *Ruy Blas*; Haydn's Trumpet Concerto in E-flat, with soloist Wynton Marsalis; Vivaldi's Concerto for Two trumpets and Strings, with Marsalis and Philip Smith; and Dvorak's Symphony No. 7 in D, Op. 70.

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Apr. 18 Edo de Waart is guest conductor in an all-Wagner program, including the Overture and Venusberg Music from *Tannhäuser*; the Prelude and Liebestod from *Tristan und Isolde*, *Siegfried Idyll*, and the Immolation Scene from *Götterdämmerung*. Soprano Ute Vinzing is featured.

Apr. 25 Marathon

10:00 pm Ask Dr. Science

A Friday night dose of Duck's Breath humor.

10:02 pm American Jazz Radio Festival

Another season of the finest live performances from jazz clubs, concerts and festivals throughout the country.

Apr. 4 The Mingus Dynasty Band, which is composed of musicians who played in the bands led by the late Charles Mingus, is featured in a lively concert from the Tralfamadore Cafe in Buffalo, N.Y.

Apr. 11 Windham Hill pianist Scott Cossu is joined by percussionist Billy Couilly in a concert recorded in Kent, Ohio.

Apr. 18 Vocalist Dee Daniels is featured in a performance, with pianist Jack van Poll, bassist Buddy Catlett and Dre Pallamertz on bass.

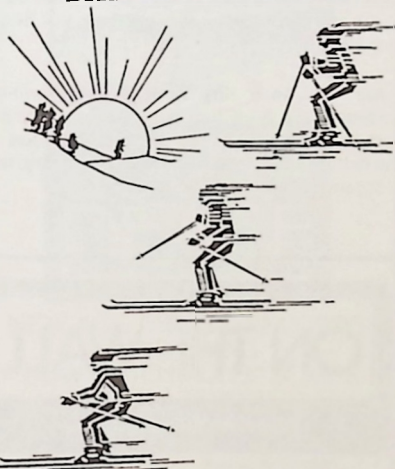
Apr. 25 In this special marathon broadcast, two of the great pianists in contemporary jazz are featured: the young European phenom Michel Petrucciani, in a solo performance; and the patriarch of Chicago's avant-garde jazz scene Muhal Richard Abrams is heard in a duet with bassist Rufus Reid.

12:00 m Post Meridian

Jazz to end the week.

2:00 am Sign-Off

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SATURDAY

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6:00 am Weekend Edition

NPR's Saturday morning news and feature magazine, hosted by Scott Simon, is a delightful way to begin your weekend.

8:00 am Ante Meridian

Jazz and classical music for your Saturday morning.

Includes:

8:30 am Diana Coogle commentary

9:00 am Calendar of the Arts

9:30 am Northwest Report Steve Forrester with a brief summary of news from Washington, D.C., as it affects the Northwest.

10:00 am Jazz Revisited

Host Hazen Schumacher explores the world of vintage jazz, with background and commentary on America's rich jazz heritage.

Funding for local broadcast is provided by Gregory Lumber Resources, Glendale.

Apr. 5 The Unheard Holidays Alternate takes of Billie Holiday records which were unavailable until the LP era. (Note: due to the early opera air time, this program will be heard at 9:30 am).

Apr. 12 Moonlighting Woodchoppers Woody Herman band members on free-lance recordings in the mid-1940s. (Due to the early opera start time today, this program will begin at 9:30 am).

Apr. 19 Andy Kirk Specialties Featured soloists of the Andy Kirk band and some of the compositions written for them. (Note: due to the extra-early opera broadcast time today, this program will be heard at 9:00 am).

Apr. 26 The Jump Sessions West coast recordings featuring top musicians for a short-lived label.

Micrologus

Because of early opera air times, Micrologus will not be heard this month, but will return to its regular time in May. We regret the inconvenience.

10:00 am The Metropolitan Opera

Another season of performances live from the stage of the Metropolitan Opera House in New York City.

National broadcast underwritten by Texaco.

Apr. 5 Der Rosenkavalier by Strauss. James Levine conducts, and the cast includes Tatiana Troyanos, Kathleen Battle, Gwyneth Jones, Dano Raffanti, Guenther Reich, and Aage Haugland.

Apr. 12 Don Carlo by Verdi. Bruno Bartoletti conducts and the cast includes Mara Zampieri, Florence Quivar, Giuliano Ciannella, Leo Nucci, James Morris, and Dmitri Kavakros.

Apr. 19 Parsifal by Wagner. James Levine conducts, and the cast includes Leoni Rysanek, Peter Hoffman, Simon Estes, Martti Talvela, Franz Mazura and Julien Robbins. (NOTE: This opera is quite long, and begins at 9:30 am).

Apr. 26 Marathon - Opera Request Program! KSOR Director of Broadcast Activities Ron Kramer will be joined by a veritable army of record librarians to bring you another opera request program. Call in your favorites!

3:00 pm The Saint Louis Symphony

Apr. 5 The Saint Louis Symphony, conducted by Leonard Slatkin, performs Dvorak's *Carnival Overture*, Op. 92; Copland's complete

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ballet, *Billy the Kid*, and Beethoven's Symphony No. 7 in A. Op. 92.

Apr. 12 In a concert recorded by NPR. The Boston Museum Trio performs a program of chamber music by Henry Purcell.

3:00 pm April 19

Oregon Coast Music Festival Weekend

A celebration of the Oregon Coast Music Festival begins with a Coast Music Festival Orchestra performance recorded at the 1985 Festival. Conducted by Gary McLaughlin, the concert includes Mozart's *Impressario* Overture; *Siegfried Idyll*, by Wagner; Saint-Saens' Cello Concerto in A Minor, with soloist Hamilton Cheifitz; and Mendelssohn's Symphony No. 3 ("Scottish").

Funded by Hurry Back, The Good Food Restaurant; The Frame Stop; and the Greater Bay Area Tourism Council of Coos Bay, North Bend and Charleston.

5:00 pm All Things Considered

"The news doesn't stop on weekends!" Neither does National Public Radio's award-winning news department.

6:00 pm A Prairie Home Companion

Funds for local broadcast are provided by The Medford Mail Tribune; Foster and Purdy, Attorneys at Law; Burch's Shoes and Apparel, Inc.; The Family Practice Group of Medford; The Medford Radiological Group; Medford Ear, Nose and Throat Clinic; Medford Thoracic Associates; Dr. Ted Sickles; Dr. Eric Overland; Dr. Richard Schwartz; and the Schmiesing Eye Surgery Center.

8:00 pm A Mixed Bag

Produced by KSOR alumnus Bill Munger, now at KCMA in Tulsa, Oklahoma, the program features a weekly topical mix of music and comedy.

10:00 pm The Blues

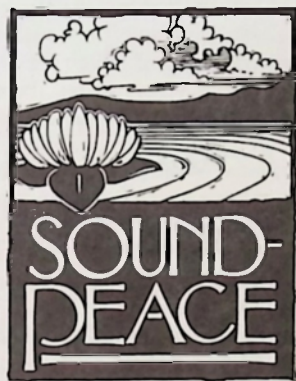
2:00 am Sign-Off



3:00 pm April 26

Alex de Grassi In Concert

As a marathon special, KSOR presents a concert featuring Windham Hill recording artist Alex de Grassi. De Grassi is a unique guitarist, whose style incorporates classical, jazz and folk influences. This performance was recorded in June of 1985 in the SOSRecital Hall.



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Director's Desk (continued from page 5)

reasons we were able to move to Oregon from the Bay area was the presence of public radio. That's important to us," they tell the phone answerer who records all of this on the back of the station copy of the pledge ticket.

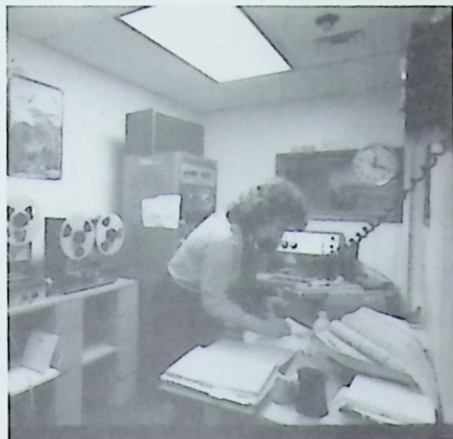
The other phone answerer is going through a list of members trying to tell the local caller, from Medford, when her membership will expire. "I think it may already have lapsed," the caller says. The printout is 36 pages long but the information is located. Her membership lapsed two months ago. "Well I always pledge in the Spring, so I thought it was time." She makes a \$40 pledge. "I don't know what I'd do without KSOR," she says.

The phone answerers enjoy talking with their counterparts spread across ten counties. They share thoughts about KSOR and the programs they each like. It turns out that the Bandon caller is an artist who runs a small gallery and the phone answerer is also an artist. They swap some thoughts about art and public radio.

Gina is mentally calculating the effect of these two pledges, since *the board* hasn't been updated yet. Another phone rings, another WATS line, this time a caller from Roseburg. "I've been listening to the marathon all along. I haven't ever pledged before. And I can't pledge very much; I'm a senior on a fixed income. But I listen all the time, really rely on KSOR. You sounded like you needed a call so I thought I'd make one. I can only pledge \$20." The phone answerer hastens to add that *every* call is important. And this one came at just the right time to keep things moving.

Gina is back in master control relaying results to John. The pledge total has advanced nearly another one hundred dollars. They try not to think about the more than \$18,000 in pledges still needed to end the marathon. And they know the money is *needed*, not just an arbitrary figure picked at random.

The phone answerers are feeling a little more like their hours spent at the phone



Gina Ing takes a pledge in Control B

have produced a useful result. And John is finding it a bit easier to contemplate returning after a mid-afternoon respite to work the evening *Siskiyou Music Hall* shift with Lars.

"They're still there!" John notes with a mixture of satisfaction and relief. "They're still with us."

Ronald Kramer
Director of Broadcast Activities

Spring '86 Marathon

BEGINS APRIL 21

Profile Andrei Codrescu

(Continued from page 7)

This review, founded in Baltimore, has published essays and reviews by dozens of distinguished American and foreign writers, including: John Cage, Lawrence Ferlinghetti, Jean-Jacques Passera, Franco Beltrametti, E.M. Cioran, Marjorie Perloff, George Butterick, Jonathan Williams. In the Fall of 1985, *Exquisite Corpse* began a new series with partial support from LSU, its new home.

There are many tapes and videotapes of Codrescu, such as *Traffic Au Bout du Temps* (Washington, D.C., Watershed Intermedia, 1980) recording his poetry reading at the Library of Congress. He's had poetry published in over 200 magazines since 1968. He writes *The Last Word*, a monthly book column for *The Baltimore Sun* — a newspaper for which he also wrote a weekly culture column, *La Vie Boheme*, from 1981-1984. He writes a weekly column on books and ideas for *Soho Arts Weekly* (New York), plus he's a weekly commentator for both National Public Radio and Radio Free Europe's Rumanian language Sunday program.

The list of Codrescu's published books of poetry, fiction, autobiography, chapbooks, translations, and works in anthologies and journals fills seven pages which he titles "Creative and Scholarly Activity," an astounding list for a thirty-five year-old. His first autobiography appeared in 1975; his second eight years later. It seems very likely during those eight years his "activity" involved as much as many people experience in a lifetime. But his "activity" describes what many of us would consider the accomplishments of a genius. (In fact, he called his first autobiography *The Life & Times of an Involuntary Genius*.) Before we judge this as arrogance, let's consider that the Mozarts and Einsteins of this world are people who force their immense energy deeper into their minds and create new ways for the rest of us to see. Listen to the breadth and depth of Codrescu's thinking as he talks on "All Things Considered" about cells or the universe. It's likely you'll feel you're listening to a genius.

Andrei Codrescu will be appearing on the SOSOCampus for a poetry reading and commentary Thursday, April 17, at 7:30 p.m.

Vince and Patty Wixon are public school teachers who, among other activities, conduct the Oregon Writing Project each summer at Southern Oregon State College.

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Lyric

There is a woman
Who holds on to my sleep for me.
She is a great blue heron
Strumming the water
For all the little breaths
That support us.

The Morning Star

Rumors open up
Way down the road.
The leaves include everything
Like they're really smart.
Then there is an old car
That runs on real red smoke
When the porch goes *thump*.
Mr. Anderson delivers the Stars
And never has to say anything.
I vote for Mr. Anderson.

Love Poem

I have loved that flower box
Out there fat these days,
And now she has walked off
With the moon
While I stand here richer.

Primus St. John has published the well-known poetry anthology *Zero Makes Me Hungry* as well as books of his own work: *Love is Not a Consolation: It is a Light* and *Skins on the Earth*. His book currently in publication includes works from the Caribbean and poetry dealing with slaves crossing the Atlantic. St. John teaches Multi-cultural Literature and African Literature at Portland State University. He will give a public reading on the Southern Oregon State College campus Thursday, April 3, 7:30 p.m., and for high school students and their writing teachers at a Young Writers Conference Friday, April 4.

Typewritten, double-spaced manuscripts, accompanied by a biographical note and a stamped self-addressed envelope, should be sent to Vince & Patty Wixon, c/o KSOR GUIDE, 1250 Siskiyou Blvd., Ashland, OR. Please allow two to four weeks for reply.

We encourage local authors to submit original prose and poetry for publication in the GUIDE. We ask that you submit no more than four poems at one time, with no poem longer than 100 lines, and prose of up to 1,500 words. Prose can be fiction, anecdotal or personal experience.

ARTS EVENTS

For more information about arts events, listen to the KSOR Calendar of the Arts broadcast weekdays at 9am and Noon

- 1 **Exhibit: Curtis Otto, oils from money series; Sam Sypolt, carved ivory scenes and figures.**
Wiseman Gallery.
Rogue Community College
(503) 479-5541 Grants Pass.
- 1 **thru 26 Arbor Week Exhibit: Line drawings, maps, and photos of historic trees of Ashland.** Free.
Tues-Sat. 1 - 5 pm. Southern Oregon Historical Society, Chappell-Swedenburg House Museum, 990 Siskiyou Boulevard (Siskiyou at Mountain)
(503) 488-1341 Ashland.
- 1 **thru 27 Exhibit: "Realism, Whimsy & Craft," featuring David Hugh Peniston, paintings; John Hannaford, paintings; Buzzy McQueen, weaving; George Shook, myrtlewood sculpture**
Tues-Fri. 11 - 5; Sat-Sun. Noon - 4
Coos Art Museum, 235 Anderson Avenue
(503) 267-3901 Coos Bay.
- 1 **thru 30 All-member show featuring new works, especially artists new to the gallery.** 230 Second Street Gallery
230 Second St., Old Town Bandon
(503) 347-4133 Bandon
- 1 **thru 30 Exhibit: Group show**
Hanson Howard Galleries
505 Siskiyou Blvd.
(503) 488-2562 Ashland.
- 1 **thru May 14 Exhibit: UCC Faculty and Students.**
Fine Arts Gallery: Mon-Fri 1 - 5 pm or by special arrangement.
Umpqua Community College
(530) 440-4600 Roseburg.
- 2 **thru 30 Exhibit: Eugene Bennett, Oils, drawings and collages.**
Reception: Sun., April 6, 4 - 7 pm.
Rogue Gallery. Hours: 10 am - 5 pm
40 S. Bartlett (at 8th)
(503) 772-8118 Medford.
- 3 **Poetry Reading: Primus St. John**
7:30 pm Stevenson Union Arena
Southern Oregon State College
(503) 482-6464 / 482-6181 Ashland.

Roy: *It ain't only I can dance, but I got personality!*

Meet Roy Lane and Company: Roy's a song and dance man. "And Company" is Miss Billie Moore, the young dancer he loves almost as much as he loves himself. But naive Billie is being romanced by a handsome crook with lots of dough. How's poor Roy going to protect her from his wicked blandishments?

It's New York and the Paradise Night Club in the heyday of Prohibition. Hoofers and janes, rum-runners and gangsters, cops and robbers populate this sassy brassy combination of farce and melodrama written in 1926 by two American masters of comedy. Just reading the names of the characters — Mazie, Ruby, Pearl, Pork, Scar — evokes a wistful nostalgia for those dear, dangerous days of the 1920's.

Written by Phillip Dunning and George Abbott, *Broadway* previews April 25 and opens April 27 in the Angus Bowmer Theatre of the Oregon Shakespearean Festival.

Also playing in the Bowmer Theatre are *The Tempest* by Shakespeare; *Threepenny Opera* by Bertolt Brecht and Kurt Weill; Henrik Ibsen's *An Enemy of the People*, which closes April 5; and Eric Overmyer's *On The Verge*, which retires April 20 and reopens June 19. Anton Chekhov's *The Three Sisters* will play in the Bowmer beginning in August.

At the Black Swan Theatre are Steve Metcalfe's *Strange Snow* and Gardner McKay's *Sea Marks*. Ronald Ribman's *Cold Storage* opens in July.

The Elizabethan Stage opens June 10 with presentations of Shakespeare's *As You Like It*, *Titus Andronicus*, and *Measure for Measure*.

A free color brochure about the season, and ticket information, are available by calling the box office at (503) 482-4331; or by writing to Shakespeare, Box 158, Ashland, OR 97520.

- | | |
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| <p>3 Play: "Whistler's Other Mothers," a one-man multi-media by Karl Barron about the artist James McNeill Whistler. 8 pm at On The Wall Gallery 217 East Main Street (503) 773-1012 Medford.</p> <p>3 10, 17 and 24 Class: Beginning Crochet Instructor: Kris Founds Tues 6:30 - 8:30 pm; Pre-registration required. The Websters. Hours: Mon-Sat 10 am - 6 pm 10 Guanajuato Way (503) 482-9801 Ashland.</p> <p>4 Concert: Scott Cossu, pianist Windham Hill Recording Artist Del Norte Assn. for Cultural Awareness 8 pm. Crescent Elk Auditorium (707) 464-1336 Crescent City.</p> <p>4 Concert: Mother Lode Troupe 8 pm. Yreka Community Theatre. 810 Oregon Street (916) 842-2355 Yreka.</p> <p>4 Concert: Chanticleer, Male A Cappella Vocal Ensemble 7:30 pm. COS Theatre College of the Siskiyous. 800 College Ave. (916) 938-4462 Weed.</p> <p>4 5, 6, 11 & 12 Play: "The Emperor's New Clothes." 7:30 pm, except for 2:30 matinee on Apr. 6</p> | <p>The Bandon Youth Theatre. Directed by Sara Jane Kinnaird. On stage at Ocean Crest Elem. School (503) 347-9190 Bandon.</p> <p>4 5, 11, 12, 18, 19, 25 & 26 Play: "Chapter 2," a Neil Simon comedy Linkville Players. 8 pm. Pelican Playhouse Lakeport Towers. 201 Main Street (503) 884-3839 Klamath Falls.</p> <p>4 thru 27 Exhibit: Regional Invitational Mixed media. Reception: Friday, April 4 7 - 9 pm. Umpqua Valley Arts Center. 1624 West Harvard Blvd. (503) 672-2532 Roseburg.</p> <p>5 Faculty Recital: Joseph Thompson, guitar 8 pm. Music Recital Hall Southern Oregon State College (503) 482-6101 Ashland.</p> <p>5 Workshop: Intermediate Spinning Instructed by Dona Zimmerman on Sat. 10 am - 4 pm. Pre-registration required The Websters. 10 Guanajuato Way (503) 482-9801 Ashland.</p> <p>6 2nd Annual Spice Night, Gourmet Food Tasting Benefit for Oregon Heart Assoc. Jackson County Division. 5:30 - 8 pm at Medford State Bank. 220 E. 10th St. (503) 779-1191 Medford.</p> <p>6 Jefferson Acoustic Musicians Business meeting, JAM session and</p> |
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- potluck first Sunday of each month at 5:30 in members' homes. Music lovers and musicmakers welcome. For info call Truth Music at (503) 884-1305 **Klamath Falls.**
- 6 **Concert: Southern Oregon Repertory Singers.** 4 pm. Music Recital Hall Southern Oregon State College (503) 482-6101 **Ashland.**
- 7 **Jury Day.** Accepting fiber art work. 10 am - 6 pm. The Websters 10 Guanajuato Way (503) 482-9801 **Ashland.**
- 7 **Deadline: Annual Juried Art Show.** Submit max. of five slides. One joint exhibit and a purchase award. The Art Gallery. Umpqua Community College P.O. Box 967, College Rd. (503) 440-4600 ext. 691 **Roseburg.**
- 7 **14, 21 and 28 Class: Ikebana Flower Arranging.** Mondays 11 am - 1 pm with Flora Henningsen teaching adults. Rogue Gallery. 8th & Bartlett (503) 772-8118 **Medford.**
- 7 **thru 25 Exhibit: Chicano and Latino Artists in the Pacific Northwest. Works in varied media by nine regional artists.** Mon-Thurs. 8 am - 7 pm; Fri. 8 am - 6 pm Stevenson Union Gallery Southern Oregon State College (503) 482-6465 **Ashland.**
- 10 **Book Discussion Group** 5:15 - 6:15 pm. Sponsored by Douglas County Library at Douglas County Courthouse, Rm. 101 (503) 440-4310 **Roseburg.**
- 10 **Meeting: Handspinners Guild** 10 am. Umpqua Valley Arts Center 1624 W. Harvard Blvd. (503) 672-2532 **Roseburg.**
- 10 **and 24 Great Books Reading Club** For location, call Roger Miller (503) 882-5791 **Klamath Falls**
- 10 **thru June 28 "Among the Vipers," "The Last of the Nuns," and "Bitter Honey" new plays in repertory.** 8 pm. Thurs-Sat. New Playwrights Theatre 31 Water Street (new location) (503) 482-9236 **Ashland.**
- 10 **thru 29 Exhibit: Robert C. Travis, Visual jazz in acrylics; Joseph Tishler, Cast paper and collage; Sue Lily, Recent pots and dinnerware.** Wiseman Center Gallery Rogue Community College (503) 479-5541 **Grants Pass.**
- 11 **Concert: Gabrieli String Quartet performing music by Haydn, Elgar and Dvorak (see article).** **Chamber Music Series.** 8 pm. Music Recital Hall Southern Oregon State College (503) 482-6331 **Ashland.**
- 11 **Film on Video: "Breaker Morant"** 7:30 pm. OIT Auditorium Sponsored by Klamath Arts Council Oregon Institute of Technology (503) 882-6321 **Klamath Falls.**
- 12 **Class: Raising Angora Rabbits for Fiber** Instructed by Lucy DeFranco on Sat. 10-2. Pre-registration required. The Websters. 10 Guanajuato Way. (503) 482-9801 **Ashland.**
- 12 **Raku Workshop: Ted Isto, instructor** Reservations: Umpqua Comm. College



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- (503) 440-4600 ext. 691 **Roseburg.**
- 12 **Books and Bagels**
12 pm in the Library
Umpqua Community College
(503) 440-4600 **Roseburg.**
- 13 **Meeting: Watercolor Society**
2 pm. Umpqua Valley Arts Center
1624 W. Harvard Blvd.
(503) 672-2532 **Roseburg.**
- 13 **Faculty Recital:**
Dr. Margaret Evans, organ
8 pm. Music Recital Hall
Southern Oregon State College
(503) 482-7151 **Ashland.**
- 13 and 14 **Auditions: Casting for three plays to be performed July through the summer.**
New Playwrights Theatre
31 Water Street (new location)
(503) 482-9236 **Ashland.**
- 14 **Meeting: Umpqua Valley Quilters' Guild.**
10 am. Umpqua Valley Arts Center
1624 W. Harvard Blvd.
(503) 672-2532 **Roseburg.**
- 17 **"All Things Considered" style readings by Andrei Codrescu.** 7:30 pm
Stevenson Union Dining Room
Southern Oregon State College
(503) 482-6464 / 482-6181 **Ashland.**
- 17 **Music at Noon**
Whipple Fine Arts Theatre
Umpqua Community College
(503) 440-4600 **Roseburg.**
- 17 **18, 19 Concerts: Rogue Valley Symphony** with guest conductor Eric Black, performs the Carmen Suites by Bizet; soloist Sung-Ju Lee in Glazounov's Violin Concerto in A Minor; Tchaikovsky's Fifth Symphony; and Young Artist Competition winner David Kohl in the First Movement of Mozart's Violin Concerto No. 5, K. 219. Concerts are Apr. 17 at the First Baptist Church in Grants Pass, Apr. 18 at Medford Senior High; and Apr. 19 in Ashland at the SOSC Music Recital Hall. Tickets at all Benjamin Franklin Savings & Loan or (503) 482-6353 **Ashland.**
- 18 **19, 20, 25 & 26 Play: "Romeo and Juliet"** 7:30 pm, except for 2:30 matinee Apr. 20
A Bandon Youth Theatre production directed by William Sipes. On stage at the Ocean Crest Elementary School
(503) 347-9190 **Bandon.**
- 19 **Workshop: Pine Needle Baskets**
Instructed by Brigitte Gesicki on Sat. 10 am - 3 pm. Pre-registration required
The Websters. Mon-Sat. 10 am - 6 pm
10 Guanajuato Way
(503) 482-9801 **Ashland.**
- 19 **Concert: Aurora, folk duo**
8 pm. OIT Auditorium
Oregon Institute of Technology
(503) 882-6321 **Klamath Falls.**
- 19 and 20 **Vintage Singers Spring Concert**
8 pm on 19th; 2 pm on 20th in the Jacoby Auditorium
Umpqua Community College
(503) 440-4600 ext. 691 **Roseburg.**
- 20 **Oregon Old Time Fiddlers Jam Session**
2 pm, Klamath County Fairgrounds
(503) 883-2427 **Klamath Falls.**
- 23 **Book and Breakfast** 6:30 am
Sponsored by Douglas County Library
Douglas County Justice Hall Cafeteria
(503) 440-4310 **Roseburg.**
- 24 **Meeting: Umpqua Valley Weavers Guild**
10 am, Umpqua Valley Arts Center,
1624 W. Harvard Blvd.
(503) 672-2532 **Roseburg.**
- 24 **26, May 1 - 3 Dance '86**
8 pm. Dorothy Stolp Center Stage
Southern Oregon State College
(503) 482-6348 **Ashland.**
- 26 and May 3 **Workshop: Ikat dyeing**
Instructed by Molly Hanner and Jim Field
Sat. 10 am-4 pm. Pre-registration required
The Websters, 10 Guanajuato Way
(503) 482-9801 **Ashland.**
- 26 **Dance Concert: Sacramento Eurythmy Performing Group, with dance accompanied by classical music and poetry.**
Sponsored by the Sophia Group of the Anthroposophical Society.
8 pm. Mountain Avenue Theatre
Ashland High School.
(503) 482-5359 **Ashland.**
- 27 **Anniversary Celebration**
Favell Museum
W. Main & Riverside Dr.
(503) 882-9996 **Klamath Falls.**
- 29 **Concert: Siskiyou Chamber Singers**
8 pm. Music Recital Hall.
Southern Oregon State College.
(503) 482-6101 **Ashland.**
- 29 **Concert: Valerie Huston Dance Theater**
8 pm. Yreka Community Theatre
810 Oregon Street
(916) 842-2355 **Yreka.**
- 29 and May 3 **Concert of American Music:**
Siskiyou Chamber Singers accompanied by authentic folk instruments, perform selections ranging from "Oh, Susannah" and "Shenandoah" to the music of "Cats."
8 pm. Music Recital Hall.
Southern Oregon State College
(503) 488-2410 **Ashland.**

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call 482-6461. Stevenson Union Gallery.
Southern Oregon State College
(503) 482-6465 Ashland.
- 30 **thru May 3 Exhibit: City Schools
Show of Mixed Media**
Mazama High School
(503) 883-4730 Klamath Falls.

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Guide Arts Events Deadlines

May Issue: March 15

June Issue: April 15

July Issue: May 15

Mail to: Arts Events, KSOR Guide
1250 Siskiyou, Ashland, OR 97520

Calendar of the Arts Broadcast

Items should be mailed well in
advance to permit several days of
announcements prior to the event.
Mail to: KSOR Calendar of the Arts
1250 Siskiyou, Ashland, OR 97520.

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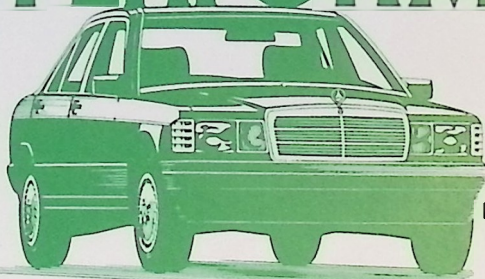
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